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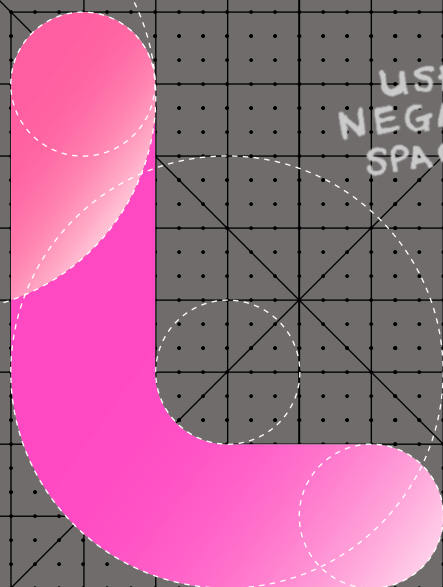
DESIGN  
MATTERS

ISSUE #264

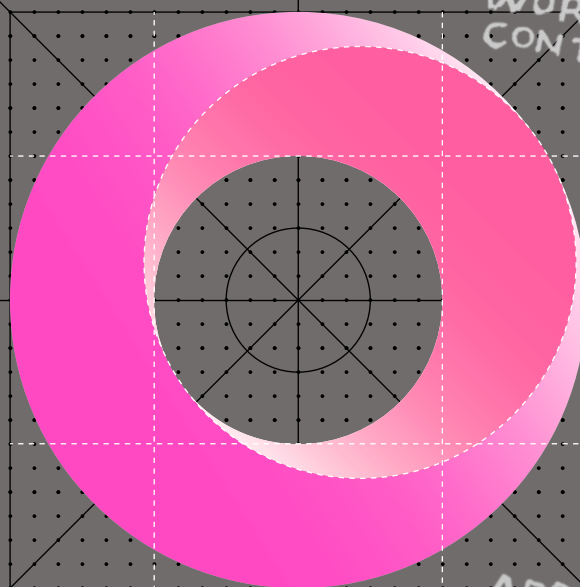
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# THE WORLD'S TOP DESIGN CITIES

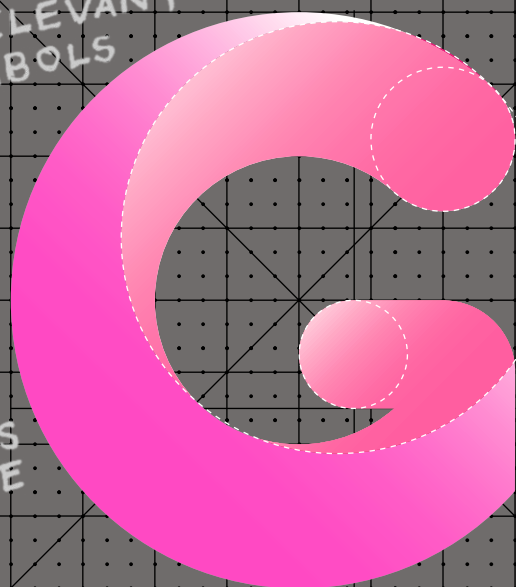
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NEGATIVE  
SPACE

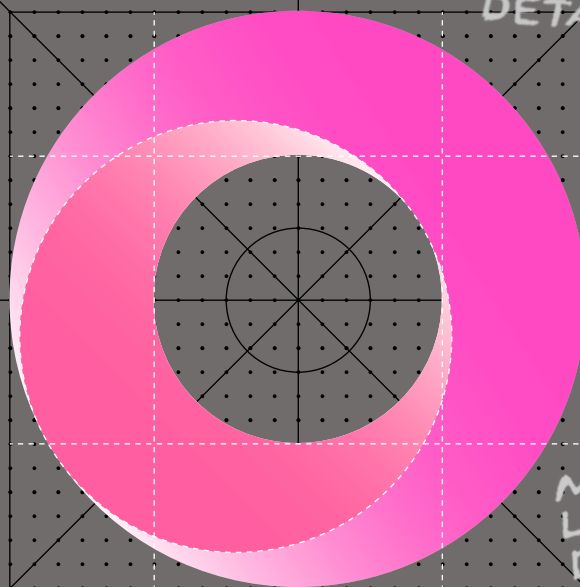


WORK WITH  
CONTRAST



FIND RELEVANT  
SYMBOLS

KEEP  
THINGS  
SIMPLE



ADD FINER  
DETAILS

MAKE  
LOGOS  
DYNAMIC

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# Making the cover

This issue, our very own Jo Gulliver was faced with the task of creating a cover that made the word 'logo' hint at the process of making a logo.

Jo worked though a few different options using negative space and basic shapes, and made visual reference to Kandinsky's psychological test before deciding on the final design.

The cover hints at the processes used to create a logo: measurements, grids, the golden ratio, craft and form.

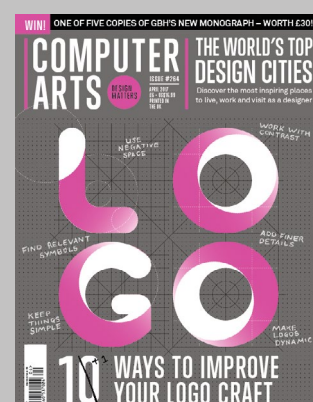
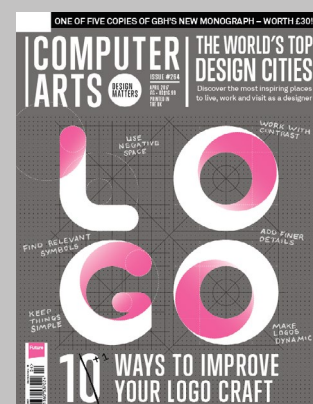
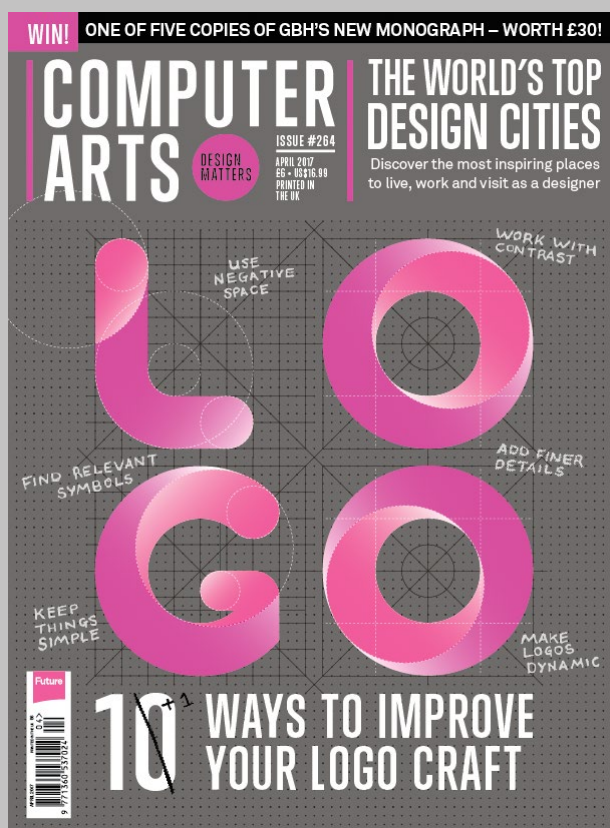
To make it really pop, we used two fluorescent Pantones and played around with gradients. The gradient fades to white to give the letter shapes form and add interest, while the handwritten design annotations give the cover a 'work in progress' feel.

This cover is particularly special as it is Jo's last creation for Computer Arts. Next month she is moving to a senior role and a new magazine, so you are holding her CA legacy in your hands. Good luck Jo!



## JO GULLIVER

Jo has been the art editor of Computer Arts for the last nine years. Designing for designers has been a tough gig but she's enjoyed (almost) every minute of it. She is about to say a fond farewell to CA and make the move to technology magazine, T3.  
[www.jogulliver.co.uk](http://www.jogulliver.co.uk)



# Editor's letter

**Logos have long been the bread and butter of graphic design. As branding becomes increasingly dynamic and experiential, the logo's role at the centre of a scheme may have lessened; but to cut through and stay afloat amongst a sea of multi-channel communications, a memorable badge of honour is still crucial for any brand.**

Our lead feature is penned by BP&O's Richard Baird, whose ongoing research project LogoArchive explores the craft and form of great logos, presented in stark black and white for ease of comparison. There's some great advice in his piece, including 11 ways to improve your logo craft.

As you can see from the previous page, our very own Jo Gulliver crafted the eye-catching cover to communicate this topic. This is also Jo's final issue of CA, and it marks almost exactly nine years she's spent on the mag – for those long-term readers who remember the 2008 redesign with the die-cut circle on the cover, that was her very first.

Over the years, Jo has brought an invaluable amount of passion and expertise to the mag, from scouting new talent (Jessica Walsh did a CA cover as a recent grad) to applying her editorial design expertise and love of a good grid to even the toughest and most fiddly feature.

She's moving to the world of Tech as a senior art editor over on our sister magazine T3 – Jo, we'll all miss you and wish you all the luck in the world.

Next issue, we welcome new art editor Mark Wynne and will be focusing on portfolios with insider advice to tailoring yours to your ideal job. There's also an in-depth look at the world of tattoo art, an idea that came from Jo at a features meeting a few months back. See you then!

● NICK CARSON  
Editor  
[nick.carson@futurenet.com](mailto:nick.carson@futurenet.com)

## KEEP IN TOUCH WITH...

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## FEATURING



### STEVE PRICE

As creative director at Plan-B Studio, Steve strives to provide a mix of design, insight and ideas. On page 26, he argues that students' creative freedom shouldn't be mistaken for something else.

[www.plan-bstudio.com](http://www.plan-bstudio.com)



### RICHARD BAIRD

Visual identity designer Richard is also founder of BP&O, and runs the resource LogoArchive. On page 44, he shares what the project has taught him about the key elements of great logo design.

[www.richardbaird.co.uk](http://www.richardbaird.co.uk)



### KELLI ANDERSON

Kelli is an artist, designer and tinkerer who is always experimenting with new means of making images and experiences. We find out more about her ingenious designs on page 50.

[www.kellianderson.com](http://www.kellianderson.com)



### AMIE HERRIOTT

Amie joined Purpose as an intern six years ago, and rose through the ranks to become a senior designer. In our latest video documentary on page 76, she shares the secrets of her success.

[www.purpose.co.uk](http://www.purpose.co.uk)



### JOHANNA DREWE

Johanna has spent 12 years exploring the area where brand and digital experience meet. On page 92, she explains how Studio Output re-engineered BBC Three's branding with a 'social-first' strategy.

[www.studio-output.com](http://www.studio-output.com)



🔍 resonance



“  
**WE ALL LIVE IN A  
RHYTHMIC UNIVERSE.  
THIS IS MINE.**  
”

iStock Exclusive Artist **Bülent Gültek**

# Colophon

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## MEET THE TEAM



### NICK CARSON EDITOR

Nick's wedding plans are progressing, with deposits paid to photographer, caterer and evening venue. He's also been buried in stacks of magazines and random stuff with a big office refurb approaching.



### JO GULLIVER ART EDITOR

Jo is moving to a senior role on T3 magazine this month and is mostly sad to be leaving CA. She also saw Black Peaks, who were amazing until the singer came into the crowd and stood on her friend's foot!



### ROSIE HILDER OPERATIONS EDITOR

Rosie jammed a month's worth of socialising into a weekend in Manchester, when she caught up with old friends at a hen do, got out of the Escape Rooms (one minute to spare!) and danced to disco tunes.

## KEY CONTRIBUTORS

### GARETH JONES VIDEOGRAPHER

Gareth has been busy getting wet filming waterfalls in the Brecon Beacons, went to London with Nick to capture Purpose on camera and is getting ready for a hard day's filming at the London Bass Show.

### JULIA SAGAR CONTRIBUTOR-AT-LARGE

Julia has been digging the foundations of her own house. (What could possibly go wrong?) Sadly, she wasn't allowed a digger, so it took a while, but she has developed some mad wheelbarrowing skills.

## Production notes

**PRINTERS**  
TEXT AND COVER CMYK,  
PLUS FLUOROSCENT PINK  
PANTONES 812 AND 813  
William Gibbons

PRINT FINISHING PARTNER



**PAPER**  
COVER  
Precision Special Gloss FSC 250gsm  
P3-74: Ultra Mag Plus Gloss 90gsm  
P75-98: Grapholvent 70gsm

**TYPEFACES**  
Trump Gothic West, Akkurat,  
Simple, Kondola and Calluna

# De Worde

*Edgy,  
divergent,  
feisty.*

*An expressive italic in 7 weights  
from ExtraLight to **Heavy**.*



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APRIL 2017

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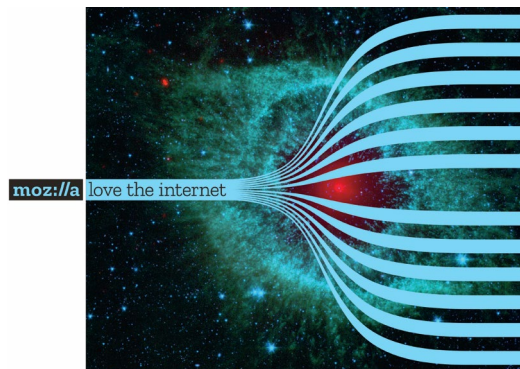
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**CULTURE**

TRENDS

PEOPLE

EVENTS

INSPIRATION

Each month, our Trends section is curated by experienced  
creative consultancy FranklinTill [www.franklinTill.com](http://www.franklinTill.com)



## TRENDS

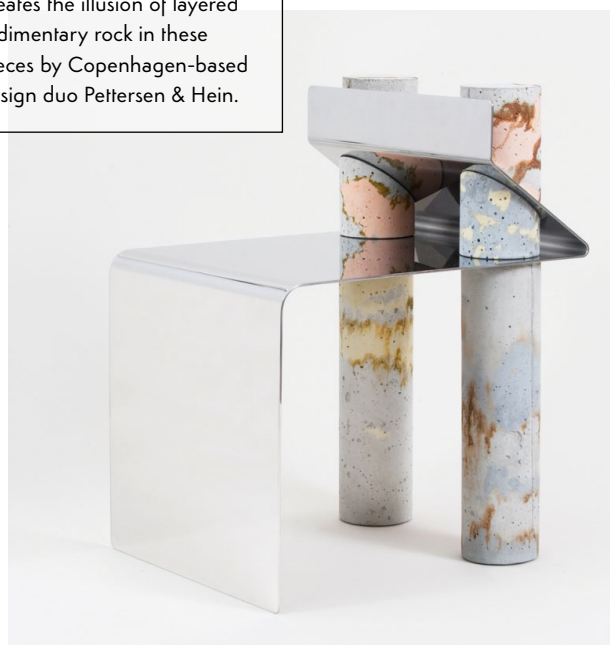
# SEDIMENT

Designers pay homage to geology in the creation of granulated and textured patterns for ceramics, packaging and furniture. Both man-made and organic patterns directly reference organic processes, including salt staining, marbling and corroded surfaces. These textures are applied to a variety of materials to create sedimented surfaces.



## MIRROR OBJECTS 3 BY PETTERSEN & HEIN

Pigment-dyed cement creates the illusion of layered sedimentary rock in these pieces by Copenhagen-based design duo Pettersen & Hein.



## NIM TABLE BY PINCH

The hand-finished, man-made Jesmonite table mimics the colouring and texture of natural stone.



## MURMUR PACKAGING DESIGN BY FIELD

Latvian design agency Field has used naturally formed surfaces as the inspiration for its packaging and branding designs for personal care label Murmur.



**CAIRN BY STUDIO GUILLAUME DELVIGNE**

Delvigne's Cairn stool for ToolsGalerie is formed from travertine with black resin, giving the impression of aged sedimentary stone.

**BUBBLEGRAPHY BY ODDNESS**

The haphazard marble effect created by Dutch agency Oddness on this range of unique vases is achieved by blowing bubbles into the ceramic glaze.



**MAST**

MALDON  
CHOCOLATE

70 G

**CALICO FOR MAST**

Brooklyn-based bespoke wallpaper company Calico's recent collaboration with Mast was a celebration of the craft chocolatier's Sea Salt collection. Calico developed a specially modified salt resist technique to create marbled packaging for each chocolate bar in the range, reflecting the exact salt varieties used in Mast's recipes.

**FRANKLINTILL STUDIO****Design Futures / Material Futures / Colour Futures**

FranklinTill Studio is a forecasting agency and creative consultancy that works with lifestyle brands across the disciplinary spectrum to provide research-based insights that drive creative innovations in materials, colour and design. It creates reports, publications, exhibitions and events with the aim of making its research both accessible and inspiring. It also edits and produces two magazines, published by View Publications, which you can buy from [www.viewpoint-magazine.com](http://www.viewpoint-magazine.com).

**VIEWPOINT DESIGN**

Viewpoint delivers visual, editorial and statistical information to brands, designers, agencies and consumer insight teams determined to create lifestyle products, campaigns and environments that anticipate consumer demand. Written by professionals in the branding and design business, each issue explores how a significant trend will impact consumer behaviour and the global design landscape.

**VIEWPOINT COLOUR**

Launched December 2016, Viewpoint Colour offers visual inspiration, design direction and a global perspective on colour. The inaugural issue provides an in-depth analysis of the personality traits of emerging colour stories, explaining why they are relevant now and how they are currently being applied.



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Nottingham-based design studio Waste creates graphic design, interior design, fashion design, type design, animation and more for clients ranging from large organisations to small corporate companies. [www.wastestudio.com](http://www.wastestudio.com)

#### OUR DESIGN SPACE IS...

## A HIDDEN, CHARACTERFUL HOME

Waste director **Norman Hayes** explains why the studio jumped at the chance to move into a derelict building, and why the current space had to be its biggest yet

**W**aste moved into its characterful old mill studio space two years ago. Hidden in a beautiful courtyard in the centre of Nottingham, the last time the building had been occupied was back in the 1970s, when a monthly Midlands arts magazine edited its pages from the property. The building had fallen into disrepair, but the Waste team were enthusiastic from the moment they saw it, as director Norman Hayes recalls: "It needed a lot of work, but we're keen DIYers and like to turn our hand to anything."

From the offset, Hayes and fellow studio members Lee Williams

and Emma Hayes knew they wanted to divide the space into a 'clean studio' for design work, and a 'workshop' for more hands-on projects. Using the cheap and readily available OSB board, the team were able to respond to the space without the need for specific materials. "Using the material in a unified way allows us to adapt and evolve the space as and when we feel the need to do so, in an economical way," explains Hayes.

All the studio members are avid collectors and Waste's studio space is decorated with their findings, which range from old matchboxes to vintage printing machinery. "One of our prize possessions is

our selection of limited-edition tofu vinyl toys by Shinichiro Kitai (1), aka Devilrobots," says Hayes. "We bought these in New York from a store called My Plastic Heart. They're both from a limited series of just 450 – they're all hand-numbered and came with a signed certificate."

In pride of place sits Haye's custom deck (also 1), entitled Birthday Suit. It was a present for his 35th birthday, and was illustrated and painted by Williams.

Meanwhile, the first publication from the studio's self-initiated project, A Side Guides (2), sits on a bookshelf. "It's an ongoing project, with NtoM: Our Guide to Nottingham naturally the first. This

was designed, printed and bound all within the walls of the studio."

A new addition is The Zaxxon (3), Waste's tabletop arcade machine. "At lunchtime you'll find us all huddled around playing the 1980s classic, Track and Field," he laughs. "It's made lunchtimes much more interesting. We all watch in anticipation to see whether we'll be knocked off the leader board."

One key part of the studio is the corkboard (4). "It reflects what makes us who we are," says Hayes. "This is our biggest studio yet. When we have visitors they always have the same reaction: they smile, look at something and say, 'Oh, I remember those.'" ■





1



2



3



4



Archan Nair is a self-taught artist, illustrator and digital artist. He is based in New Delhi. [www.archann.net](http://www.archann.net)

## NEW VENTURES

## 365 DAYS OF ART

Fresh from the success of an ambitious year-long daily art challenge, **Archan Nair** talks flow, fusion and free time

**N**ew Delhi-based artist **Archan Nair** recently finished a year-long project that saw him creating a new piece in his intricate, abstract style every day. But how did he find time for client work, and was it worth it? He tells us what he's learnt in the last 12 months...

#### What made you start the project?

I was inspired by some vloggers on YouTube. What blew my mind was that they filmed, edited and published a new film every single day. I thought: if they can make a new video a day, what would happen if I made a piece?

#### What's the biggest lesson you learned?

To listen to your body and the energies around us, and try and create a beautiful and harmonious balance in life.

It's been the most transformative, intense journey as an artist, and it was absolutely worth it. It's changed me in so many ways – not just my artistic abilities, but my personality. I feel more confident, and have more energy, passion and love for creativity, ideas and experimentation. I feel more resilient and calm as well.

#### How has your work changed over the year?

I'm not sure if it has changed externally, but I've become more curious and excited about learning new things, experimenting and exploring spaces that I could never imagine.

#### How did you maintain motivation?

It was really difficult in the beginning as I was trying to achieve a level of quality that

was either the same as my previous works, or even more. That was stressful to an extent, but it became a motivation after a point. I noticed a flow, which was so organic – there were days when I didn't feel like creating, but when I picked up the tools the flow resumed somehow.

#### Was it difficult to fit in client work?

Not at all. I started taking fewer client projects, and when I did take up projects, I asked if I could integrate them into my daily art. I made them slowly and steadily along with the daily projects of 365 days.

#### Did you learn any new techniques?

Absolutely! I got big into 3D and learned sculpting, modelling and compositing, and how to fuse it with my style and process. Adding new layers to my process has been a true revelation for me.

#### What will you do now that the project is over and you have free time again?

I'm already working on client projects, and more personal art because now I have the habit of creating every day. I want to explore new mediums of storytelling, and travelling is big in my journey this year.

#### What advice would you give to anyone considering creating an artwork every day?

I'd advise people to be patient, have no expectations and just be in the moment. It's all about flow! Some form of daily art challenge is always good, but I'd advise everyone to follow their heart. ■





PHOTOGRAPHY: Ollie Curtis and Will Ireland

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# SUBMIT YOUR BEST BRANDING NOW

Have you created some best-in-class branding in the past year? We'd love to see it: the fourth annual Brand Impact Awards are now open for entries...

**N**ow in its fourth year, Computer Arts' very own Brand Impact Awards are designed to celebrate the very best branding from around the world – and they're open to entries now.

So why should your studio enter? Well, the BIAs differ from other design awards schemes on three main counts.

Firstly, entries are judged in the context of the market sector for which they were created, rather than by the form a piece

of branding takes. This means branding for an FMCG client, say, won't be judged against a project for a not-for-profit client or financial services work. This year sees categories ranging from culture to sport, luxury to public sector, and more – see left for the full list.

Secondly, all forms of branding are considered. Each sector will be divided into two distinct streams – Branding Programmes and Branded Campaigns – with prizes and a Best of Show to be awarded in both streams.

This recognises that while few established brands experience a total overhaul, brand owners increasingly run campaigns to boost brand awareness among customers or to fulfil corporate social responsibility obligations.

And thirdly, consistency (and coherence) are rewarded. Judges will be looking for an equally high quality of idea, design and execution across the various media through which a brand is seen. This could include print and digital promotions, say, a retail outlet





**Clockwise from far left:** The great and the good of branding gather at London's Ham Yard Hotel for last year's BIAs; Pearlfisher celebrate with their trophy; johnson banks wins Best In Show; the BIA audience enjoys the warm-up act.

or point-of-sale material, or an exhibition, a T-shirt and packaging.

The Brand Impact Awards will also acknowledge design's power to make a difference to society as well as commercially through the Social Impact Award, the winner of which will be selected from the entries by the judges.

And because teamwork lies at the heart of many of the most effective branding solutions, we'll also be honouring the best examples of creative collaboration in another special prize.

The BIAs are judged by a stellar panel from both agency-side and client-side, which this year includes creative directors from Wolff Olins, Turner Duckworth, Interbrand and Studio Sutherland, as well as branding experts who have helped develop top brands in various different sectors, including Virgin, Carlsberg, and the British Heart Foundation.

*The Brand Impact Awards are judged by a stellar panel from both agency-side and client-side, including Wolff Olins, Turner Duckworth, Interbrand, Monotype, Carlsberg and Barclays*

The list of winners from previous years reads like a who's who of global branding – BIA trophies sit in the awards cabinets at top London agencies such as Johnson Banks, The Partners, Purpose, North, NB and Moving Brands, as well as internationally with the likes of Sagmeister & Walsh (USA), Hulse & Durrell (Canada), Snask (Sweden) and Biental Comunicación (Mexico).

Most categories celebrate the best commercial branding for

clients big and small, but there's also a special category dedicated to self-branding, so if you're an ambitious freelancer or a smaller studio with a truly innovative self-promotional campaign under your belt, this could be your chance to add a much coveted BIA trophy to your mantelpiece too.

Good luck! We look forward to seeing your very best branding. ■ To find out more and enter the BIAs, visit: [www.brandimpactawards.com](http://www.brandimpactawards.com)

## WHAT'S ON

## EVENTS

### Thread

■ Bristol, UK

■ 2 March

[www.threadevents.com](http://www.threadevents.com)

Papercraft legend Hattie Newman and cult Spanish studio Hey visit Bristol in March for the latest edition of Thread, an evening series of creative meetups curated by local studio Fiasco Design. Expect inspiration, discussion and collaboration opportunities in abundance.

### OFFF 2017

■ Barcelona, Spain

■ 6–8 April

[www.offfbarcelona.com](http://www.offfbarcelona.com)

Heavyweight designer Lance Wyman headlines this year's excellent OFFF Barcelona festival, which is once again boasting an inspiring lineup of speakers: Vaughan Oliver, Build's Michael C Place, Annie Atkins, Buck, Anthony Burrill, Toormix and GMUNK to name just a few, and with Vallée Duhamel in charge of the main titles, it promises to be an inspiring few days.

### D&AD Festival 2017

■ London, UK

■ 25–27 April

[www.dandad.org](http://www.dandad.org)

D&AD Festival is back for a second year in April, bringing with it a hive-mind of creative excellence from across the design and advertising industries. Alongside an exhibition of more than 26,000 pieces of work, there'll be talks from an eclectic mix of speakers including Stefan Sagmeister and Zane Lowe, plus a packed schedule of fringe events, workshops and parties.



## INSPIRATION FEED

# Little Gnashers

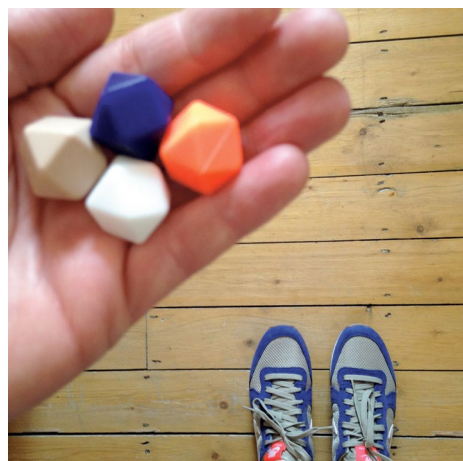
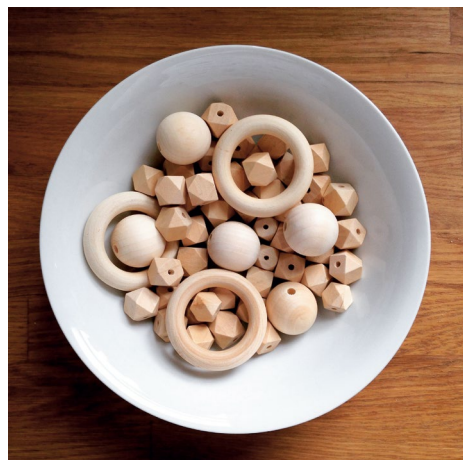
Victoria Dove started Little Gnashers while on maternity leave with her first child. Unable to sit still, she started making teething jewellery for her friends with children, and the business grew from there.

Dove's products are available in endless colour combinations, and she uses the theme *Inspiration Is Everywhere* for shots of colourful objects with four beads next to them, showing how these colours would look as a teething necklace. "I started this theme to show people that the world is full of beautiful colour if you just stop for one minute and take a look," she says.

Citing Instagram as her favourite social media platform, Dove says: "Photography is by far the quickest and most effective way to get my branding and messaging across." Most of her product sales are generated through the platform, and some of the independent shops who stock her products found her on the medium. She also uses Instagram to connect with other independent crafters. "We support each other," she says. "I don't see them as competition."



[www.instagram.com/littlegnashers](http://www.instagram.com/littlegnashers)





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# INSIGHT

*Strong opinion and analysis from across the global design industry*



**GBH LONDON**  
CREATIVE AGENCY  
[www.gbh.london](http://www.gbh.london)

Jason Gregory, Mark Bonner and Peter Hale are the co-founders of design studio GBH. Their new book, *Charm, Belligerence & Perversity*, showcases the work and opinions of the award-winning agency.



**STEVE PRICE**  
CREATIVE DIRECTOR  
PLAN-B STUDIO  
[www.plan-bstudio.com](http://www.plan-bstudio.com)

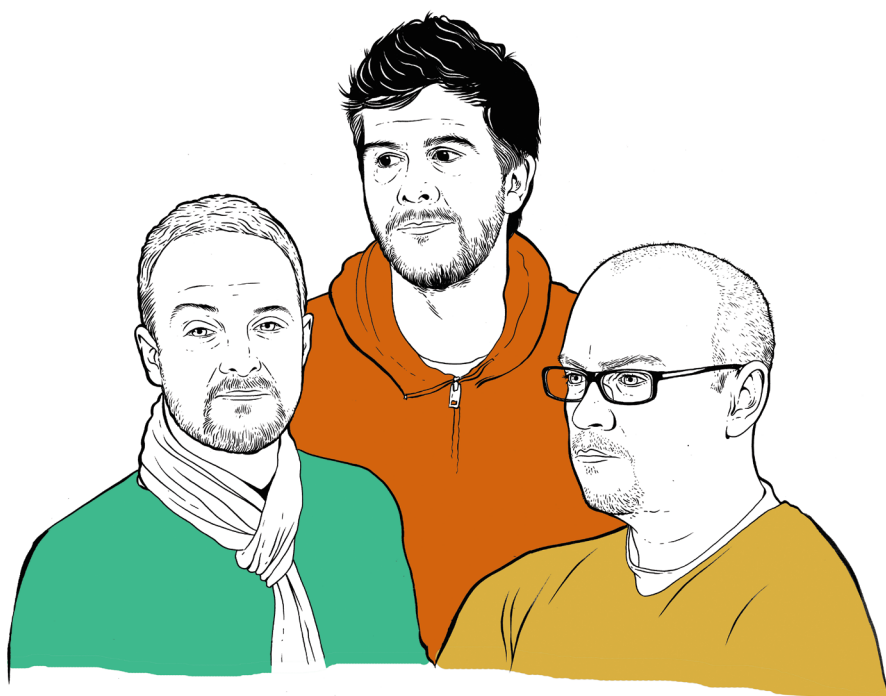
Steve Price strives to provide design, insight and ideas, and avoid jargon and acronyms. On page 26, he argues that students' creative freedom shouldn't be mistaken for something else.

**DESIGN MATTERS:** Is being part of a buzzing design scene worth the associated higher cost of living? Page 23

**PLUS:** Three perspectives on Rightmove's recent rebrand – page 24

**Illustrations:**  
Louise Pomeroy  
[www.louisezpomeroy.com](http://www.louisezpomeroy.com)

## ESSAY



# Embrace the kamikaze within

The three founders of GBH London argue that true creativity often requires entering a different state of mind



**T**here's a distinct flip side to the quivering little bunny who lives in fear of failure; the polar opposite, in fact, of that cute, soft, sweet smelling creature that you'd want to take home to the kids. This flip side has big teeth and great big claws, crazed eyes and a wicked mind. It gets off on deliberately placing itself in peril just to taste danger, and has a compulsion to over-promise in the face of insurmountable odds (like small budgets and even smaller timelines). It can be charming, persuasive, larger than life and barely resists its exhibitionist tendencies to run around exposing its naked body screaming: 'This is the greatest thing ever. This will win big awards!'

A less melodramatic type might simply refer to this flip side as the designer's ego, blind ambition or the basic human desire to show off; a flexing of the creative muscle to win respect from elders, or over-deliver to the delight and heaped praise of clients. But whatever you call it, for better or for worse, it's a mental condition experienced – we imagine – by many designers and creatives. It's a kind of kamikaze mindset that lives within, rises seemingly from nowhere and carries you off into unknown territory, often leaving you in high-risk situations where there's a good chance you'll come out looking very, very bad indeed.

But what's interesting is that this mental state more often than not leads to very interesting results. That sense of invincibility and bravado is capable, if used with a little perspective, of taking you to dizzying heights and uncharted graphic waters that you wouldn't normally be brave or stupid enough to dive into. And in all honesty, it's been a pretty important characteristic in helping GBH come up and follow through with some of our biggest graphic stunts – the kind of things that, on the face of it, were overly ambitious or often a knife edge away from failure. In fact, it's one of the defining psychological features at GBH, rearing its head in every other project we undertake. A Hyde to the Jekyll, if you will; but a Hyde that you realise was a useful fellow to have around, once the adrenaline has subsided.

So what is this mental switch that's suddenly flipped in the creative mind, making one want to attempt the impossible? What are the triggers that make the fear of failure guy – whose favourite statements are: 'How can we possibly get it done?' 'What if they find out this isn't actually our special subject?' or 'Seriously, I could actually lose my house over this,' – get all pumped up and say things like: 'We want to cover the rocket in highly reflective but

potentially combustible chrome paint Mr Branson,' or 'Of course we can write and produce an eight-episode film campaign over the summer.' And who controls the switch? Is it us or someone else? Can we choose to flip that switch when we know it'll count the most, or are we at its mercy, hoping for the best?

There are definitely triggers that seem to tap into the ego buried deep within even the most mild-mannered designer, making him or her sit up like Pavlov's rabid dog, reacting with instinct, desire and excitement to high-risk tasks. Sometimes that trigger is a brief flash of an image or concept that you can't get out of your head; an idea that's utterly impossible, or so stupid that you casually mention it in a brainstorm for a laugh, joking about what an unrealistic thing it would be to propose. 'Ooh, but it would be so funny/cool/weird [delete as appropriate] to try and do that, wouldn't it?' And at some point during the mirth it begins to take hold, the creative grey mist clouds the left and right brain, and the designers you're working with are whipped up in the frenzy – all contributing to the upwardly spiralling vision. Maybe it's to do with safety in numbers, but an idea can escalate quickly. Before you know it, that stupid suggestion has sunken its claws and bingo – the switch is flipped. Sanity goes out the window (after all, a modicum of sanity generally prevails), and the laws of space, time and physics are forgotten because that stuff's for smooth jazz listeners and this is for death metal on acid fans.

Sometimes, the triggers don't come from within at all, but from fee-paying clients. That's right, clients. They lay down a gauntlet that's dressed up in any one of these following ways:

1. "We've already had a bunch of other well-known agencies present us their ideas, and to be honest we weren't that impressed by them. Then we heard about you guys. They say you're the best. Do you think you can possibly help?" The veil of flattery is so seductive – and in stark contrast to the tone of beratement one more usually expects – that although you're simultaneously hearing the phrases: "Obviously we've now spent the budget," and, "Because of the problems with the other guys, we only have three weeks to launch," they're barely registering. Those words are evaporating into a cloud as you picture

*Maybe it's to do with safety in numbers, but an idea can escalate quickly. Before you know it, the switch is flipped*

■ yourself clinking wine glasses with the CEO at his summer house in Venice. The switch is flipped.

2. Next up there's a variation on the above, where your recently finished project has gone down so well and the praise been heaped so high that – despite your rational brain screaming at you to remember just how traumatic it was to meet that deadline, how many times you killed yourself trying to invent more concepts before they were finally accepted and how much money your agency lost in the process – you're starting to get more and more revved up. Your blood is pumping. 'This time it won't be so difficult,' you're telling yourself. 'This time I can probably do it quicker and better. This time they know what we're like and they'll probably sign off the first idea.' Before you know it, the switch is flipped and you're up for doing it all over again. That crazed inner voice has drowned everything else out.

3. The opposite to the above, of course, is the client threat. Somehow (through no fault of your own) you find yourself in a position where your integrity is challenged, your creative honour put at stake, your abilities questioned. You remember the phrase 'You're only as good as your last job' and for just a second start to doubt yourself – your insight; experience; your ability to channel the absurd. You're backed into a psychological corner. It's fight or flight. Which do you choose? That's right. You come out fighting and absolutely nothing's going to stop you. You won't be beaten. The switch is well and truly flipped.

Now at this point we should probably go back to the thing about ego, because let's face it: that's really at the heart of all this. Looking at the examples above, it's easy to dismiss the condition as something bad. But the thing is, to be a half-decent creative person – and this is true at least for GBH – we think you need to have a side to you that wants to do some crazy stuff; a side that wants to provoke, make people laugh, marvel at the ingenuity or simply gasp at the scale, audacity or shock factor of your idea. It's kind of the reason we do it. Yes, yes, of course we want to add value to our client's business, and help communicate valuable brand messages to their audiences and all that grown-up stuff, but we'd be lying if we said we didn't want to really, seriously impress people. We think anyone in the creative biz who's any good, then, is probably susceptible to this mental state too.

To a degree, you could even say that we've also come to rely on this quality and now use it as a secret

weapon – whether we like it or not, it's become an essential part of how we go about getting things done. But what's so compelling and vital about the kamikaze within is that it's utterly honest, unmalicious and pure in its motives. It's the opposite of a business mind, fired up by the desire to do really exciting, attention-grabbing stuff. You have to marvel at how it's utterly oblivious to finances and budgets, how it scowls at schedules, chews up time sheets and never tries to second-guess what the client might want. If our bank manager is reading this, of course these things are hugely important in keeping a design agency ticking along nicely, but they don't help in coming up with that intangible magic that you need to grab an audience; charm them; make them laugh.

Maybe what we're really talking about here is the surprise results that come from just letting yourself go, giving in to your silly side and not giving a shit about rules, conventions or the dreaded expectations. How you make the most of these results – turn them into polished nuggets – is of course the important trick.

After all, you can't operate in a frenzy of adrenaline and blind ambition forever. You need to find a moment of downtime to sit back and reflect, look at where your inner self has taken you and calmly assess those free-form ideas you've been left with. But then get ready to do it all over again; to immerse yourself in the conditions that will unleash your inner creative demon. So to the creatives of the world, we say: don't fear it. Enjoy it, nurture it and, above all, embrace the kamikaze within. ■

*Does your creativity need a different mental state? Tweet your thoughts to @ComputerArts using #DesignMatters*

*To be a half-decent creative person, you need to have a side to you that wants to do some crazy stuff*

#### WIN A COPY OF CHARM, BELLIGERENCE & PERVERSITY



*This extract was taken from GBH's new book, Charm, Belligerence & Perversity – which showcases the work and opinions of the creative agency, organised not chronologically but by psychological state. To be in with a chance of winning one of five copies, go to: [www.bit.ly/ca-gbhbook](http://www.bit.ly/ca-gbhbook)*

## DISCUSSION

# Is being part of a buzzing design scene worth the associated inflated cost of living?



**WILSON REYES**  
Designer, Blue  
Moon Promotional  
[www.wilsondraws.com](http://www.wilsondraws.com)



"The key is finding the buzz wherever you are. Every city has its own unique vibe and part of living is finding new places to grow and thrive. Why be a tiny part of a massive community, when you can be a major part of a smaller circle? There are great opportunities to make a buzz right in your own backyard."



**PHILIPPA TAMSIN**  
Freelance graphic designer  
and illustrator  
[phillipatamsin.com](http://phillipatamsin.com)



"I think I would have to say no. I find there is more excitement in the potential of an area, somewhere that has yet to grow and develop, and that has not been saturated with the same kinds of people and businesses. The rise of technology and creation of shared working spaces allow us to access a huge global creative community, making our postcodes largely irrelevant."



**LAUREN KELLY**  
Founder and  
designer, Dura  
[www.dura.studio](http://www.dura.studio)



"As a community, we are more connected than ever. So I don't think we have to be in one place to be a part of the scene. Admittedly, you lose serendipitous networking, but the cheaper costs of living outside a hub are worth the sacrifice. It gives you the space to experiment professionally and take more risks, instead of focusing on paying the next inflated bill."

## TWEET @COMPUTERARTS OR FIND US ON FACEBOOK



**PAUL WADE**

One of the best parts of design is that you can work from anywhere. You can travel to find inspiration, I wouldn't waste money just to be part of the 'scene'.



**CLIFF NOWICKI**

Every design scene has an affordable cost of living just a few miles down the road. You can't spend your way to being a good designer.



**JOHN MACPHERSON**

I believe you can find your own creative place, resulting in less reliance on external factors such as locale.



**KATE LEIGH**

I've lived all over the US, in one of the least expensive areas and also in the most expensive area. All I can say is, you get what you pay for.



**@DAVID\_HICKS**

That depends on whether your invoices get paid.

## REBRAND FOCUS

rightmove   
find your happy



## Focus on: Rightmove rebrand

The Team's work for property site Rightmove features an abstract house that can be rotated. Here are three perspectives on the rebrand...



**DAN DUFOUR**  
Brand strategy director,  
The Team  
[www.theteam.co.uk](http://www.theteam.co.uk)



**BOB YOUNG**  
Co-founder, Alphabetical  
[www.alphabeticalstudio.com](http://www.alphabeticalstudio.com)



**MARIUS PIETSCH**  
Freelance art director  
[www.mariuspietsch.de](http://www.mariuspietsch.de)

"We wanted to enhance the emotive human quality of the brand. Inspired by the sentiment of home is where the heart is, we realised the new logo could tell the story of helping people find their happy with a simple rotation. Whilst the identity has to work in 2D in its simplest form, that doesn't mean it can't also come to life through animation."

"A brand refresh for a company such as Rightmove will always be contentious. It's admirable that The Team developed a solution that tries to build upon the brand's core proposition. I can see the logic in one device that connects home, direction and happy, but justifying this beyond the tiny area it occupies within the logo must be the way in which it's used throughout the identity system and all of the 'real life' applications. Will the general public notice any of this? I'm sorry to say that that the answer appears to be no, and on the actual Rightmove website, it disappears completely. The type mark has the lion's share of the viewer's attention and has been made safer, friendlier, maybe even more trustworthy, but remains inherently indistinctive."

"It's nice to see that organic illustration style – a refreshingly uncommon approach in these flat design days. Unfortunately, it seems the designers of the rebrand video haven't read the brand guidelines... As for the word mark, I'm not a big fan of that 'g', but I appreciate the effort of using something a bit more characteristic than the old bland sans serif."



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## COLUMN



# Students: enjoy creative freedom while you can

**M**y advice to students is to always challenge yourself and those around you: fuck shit up, be brave, have an opinion and express it with conviction.

Being a student is your golden opportunity to enjoy almost complete creative freedom. You have no clients, no constraints, no producers, no creative directors doing, well, whatever it is they do (no one knows). Do whatever you want. If you currently aren't, start right now. Because when you join the real world, reality will bite pretty quickly.

For a student project, Eugen Merher's speculative film for Adidas is good. Google it. I'm not debating the narrative nor the production. I am questioning the gushing tosh written by bloggers, peers and the press since. For example, Avery Matera wrote in Teen Vogue: "It will give you all the feels." What the fuck does that even mean Ms Matera? Although coming from a journalist who reported (at length) that Gigi Hadid wore a crop top, I question whether she knows what she means.

Merher's film has unsurprisingly gone viral (11.3m views on YouTube at the time of writing). Merher and the brand have received tremendous exposure. Both win. I hope Merher goes on to a prosperous career. But one post described him as, "beating the Adidas execs at their own game." I don't think so. He wrote and directed his own story, as he

Creative director of Plan-B Studio,  
**Steve Price**, explains why students' creative freedom shouldn't be mistaken for something else

wanted, using emotion as his cornerstone – nothing new there. Control yourselves people. Anyone praising this ad as a new way of storytelling has either never worked in the advertising or design industry, isn't old enough to know how to spell, or is an idiot. So how did Merher

do it? Spoiler alert: there was no client, no boardroom execs, no agency account director, no brand guidelines and no budget restraints! Give any half-decent director in Adland those same freedoms and see the results.

Celebrate and congratulate a great piece of work by a student, absolutely! People should do this more. Herald Merher as a new hero of advertising – the little guy taking on the big guy, beating Adidas ad execs at their own game? No and no. Sorry (not sorry).

Get some perspective folks. Be wary of becoming a victim of sharing with little or no question. This especially applies to the press who are often desperate not to miss out on clickbait, leading to more and more sharing with little or no critical appraisal.

In a time when political fear is on the rise, and experts and their facts are cast aside, there has never been a more important time to be brave, just not stupid. Leave that to Trump, he's sure to give you 'all the feels.' ■

*What do you make of Meher's speculative ad and the reaction to it?*

*Tweet your thoughts to @ComputerArts using #DesignMatters*

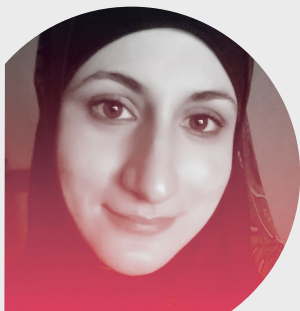


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# SHOWCASE

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Computer Arts selects the hottest new  
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## STRANGER THINGS

### GAME OF STRANGER

by Stranger & Stranger

[www.strangerandstranger.com](http://www.strangerandstranger.com)

Each year, packaging design company Stranger & Stranger produces a holiday gift. Briefed internally only to surpass the previous year's offering, this time the team invented a luxury board game with meticulous attention to detail. A serpent tongue-shaped ribbon opens the box, ornate illustrations decorate the board and metal die add atmosphere, while weathered gameplay books and instructions to play in candlelight create a memorable experience.

"We're big Game of Thrones fans, which might have influenced the name, but the rest comes from our collective psyche. The themes are lust and death, so make of that what you will," says founder Kevin Shaw. "Getting the whole thing produced and delivered in four weeks was challenging. Luckily we have some amazing production partners who produce a lot of the secondary packaging for our liquor brands and know the standard we're looking for."









Game of Stranger has a rule book for both realms, Lust and Death. Players may find themselves moving from one to the other.

The game, which comes in luxury packaging, features foreboding instructions like: "You and a player of your choice are doomed..."

Each participant plays with a different coloured eyeball and an eight-sided metal die.

The board folds down to the smallest footprint in an intricate and unusual way.

Subtle snakeskin patterns feature across the game, from the intricate illustrations on the board to the weathered gameplay books.

The game is slowly revealed through secret panels on the embossed box.

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## FEELING TRUMPED

### NO COMMENT

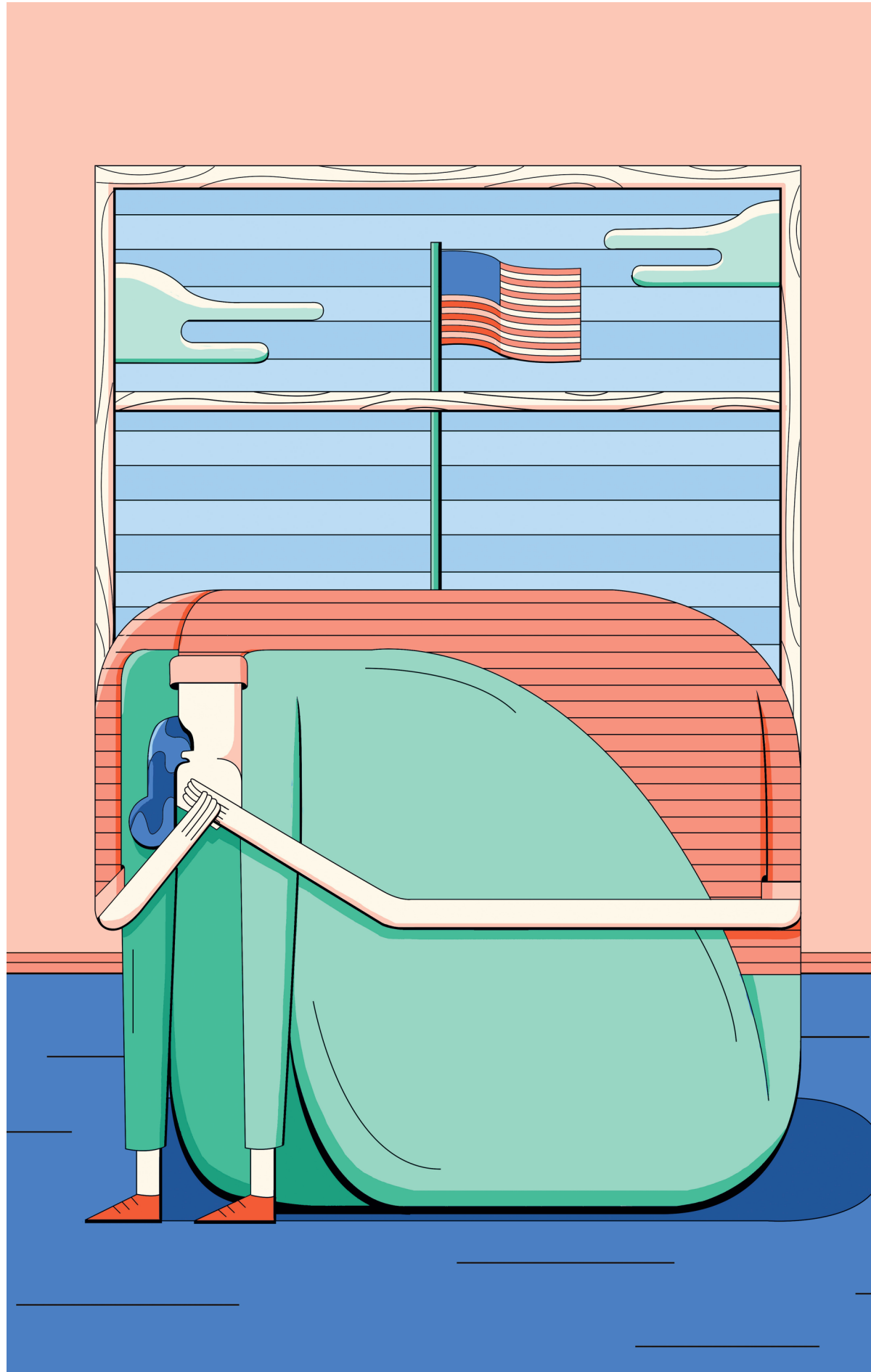
by Jenna Arts

[www.jenna-arts.com](http://www.jenna-arts.com)

"This illustration is about feeling ashamed and uncertain about what's happening in the States," explains Dutch illustrator Jenna Arts, who says she doesn't usually feel the need to comment on political situations, but this time had an urge to express her feelings through a drawing.

Arts started sketching with a vague image in the back of her head about what she wanted to portray, and the piece came together particularly quickly on paper before she finished it in Photoshop. "My favourite aspect of the finished work is that it's open for interpretation, but at the same time, you know exactly what it's about," states Arts. "And I like that I kept the illustration kind of simple."

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PHOTOGRAPHY : György Korössi

## COLLABORATIVE CRAFT

### GENERATION PRESS – LITHO PROCESS TOOL

by Build  
[studio.build](http://studio.build)

"This was one of those perfect projects," smiles Build's founder Michael C Place as he recalls creating the first of a series of publications to highlight the processes offered by UK printer Generation Press. "It's been a true collaboration." According to Place, the most challenging element of the project was giving form to each of the options that Generation Press wanted to convey in a visually interesting way.

The Poynings-based printer sent a list of things it wanted to highlight in the Litho publication. Build then translated these into a visual form to showcase features such as the way that print looks different on coated versus uncoated stocks, or how metallic overprints look on various stocks.

"The tactility of the piece for me is really beautiful," states Place. "The subtle mix of coated and uncoated stocks paired with colour stocks brings a really nice sense of confidence and craft to the finished piece."







## ZERO TO HERO

### 4ZERO1 REBRAND

by lg2

[www.lg2.com](http://www.lg2.com)

Film and animation production company 401 wanted a strong new brand that would provide a stage for the client's creative language, and emphasise the company's approach to film as a raw, handmade craft.

lg2 took inspiration from the work and style of 401's directors, creating a showcase for their talent in the form of 4ZERO1.

"The name 401 presented a unique opportunity," says Maude Lescarbeau, assistant director at lg2. "The space between the '4' and the '1' became a world in which the product itself could live, creating an animated window to illustrate the scope of the production company's talent."









## TACTILE TYPE

### FELICE THE BOOK

by Nico Inosanto

[www.behance.net/NicolInosanto](http://www.behance.net/NicolInosanto)

"I wanted to make an object from a typeface I had created, Felice, to have something to touch that highlighted the font," says the creator of Felice the Book, Nico Inosanto. "This book had to represent the typeface, which is elegant and classy, in the most appropriate way possible."

Inosanto designed the layout using the most interesting elements of the font and then turned his attention to the cover, which he says was "printed with a hot foil stamp to give a luxury aspect in total harmony with the typeface." As Inosanto was only printing 10 copies of the book, he decided to screenprint them with a copper ink, rather than use offset printing with a Pantone to save on costs. "The real challenge was to overprint the indigo printing without making a mistake," he says.







## ELECTRIC DESIGN

### A-TRAK: IN THE LOOP

by DIA

[www.dia.tv](http://www.dia.tv)

Early last year, Alain Macklovitch, aka Canadian DJ A-Trak, approached DIA with his brother Dave – who's one half of electro-funk duo Chromeo – to ask the team to overhaul A-Trak's visual identity. The pair were interested in the studio's experimental typographic work, and felt DIA's designs could bring a fresh approach to the electronic music scene, which is predominantly saturated with cheesy 3D effects and lens flares.

For A-Trak's In the Loop: A Decade of Remixes boxset, DIA produced 12 unique sleeves that were unified by a black-and-white colour scheme, and designed the packaging and a 32-page booklet. Each sleeve was based on a visual reference relating to the title. The distressed text on the cover of Magnets, for example, references the behaviour of iron filings in magnetic field science experiments.

"My favourite aspect of the finished work is seeing the covers come to life in animation," states Mitch Paone, founder of DIA. "We're especially looking forward to these animations being displayed on a massive scale during the A-Trak live performances."





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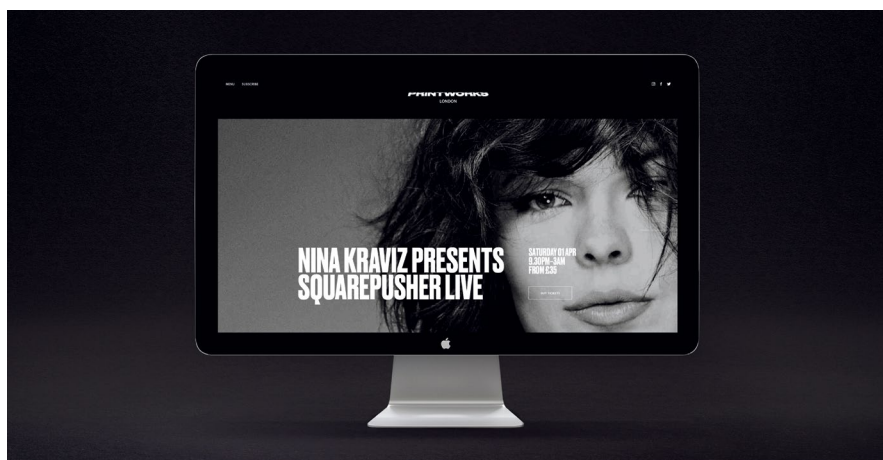
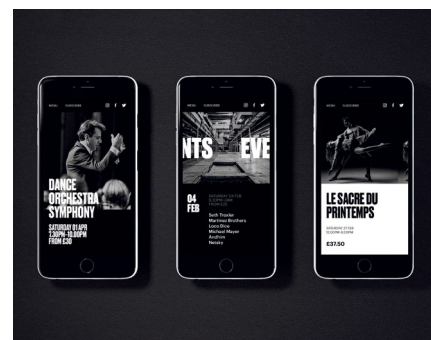
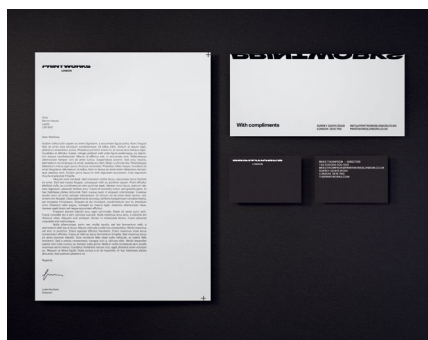
**БЫИТМОВКЭ**  
LONDON

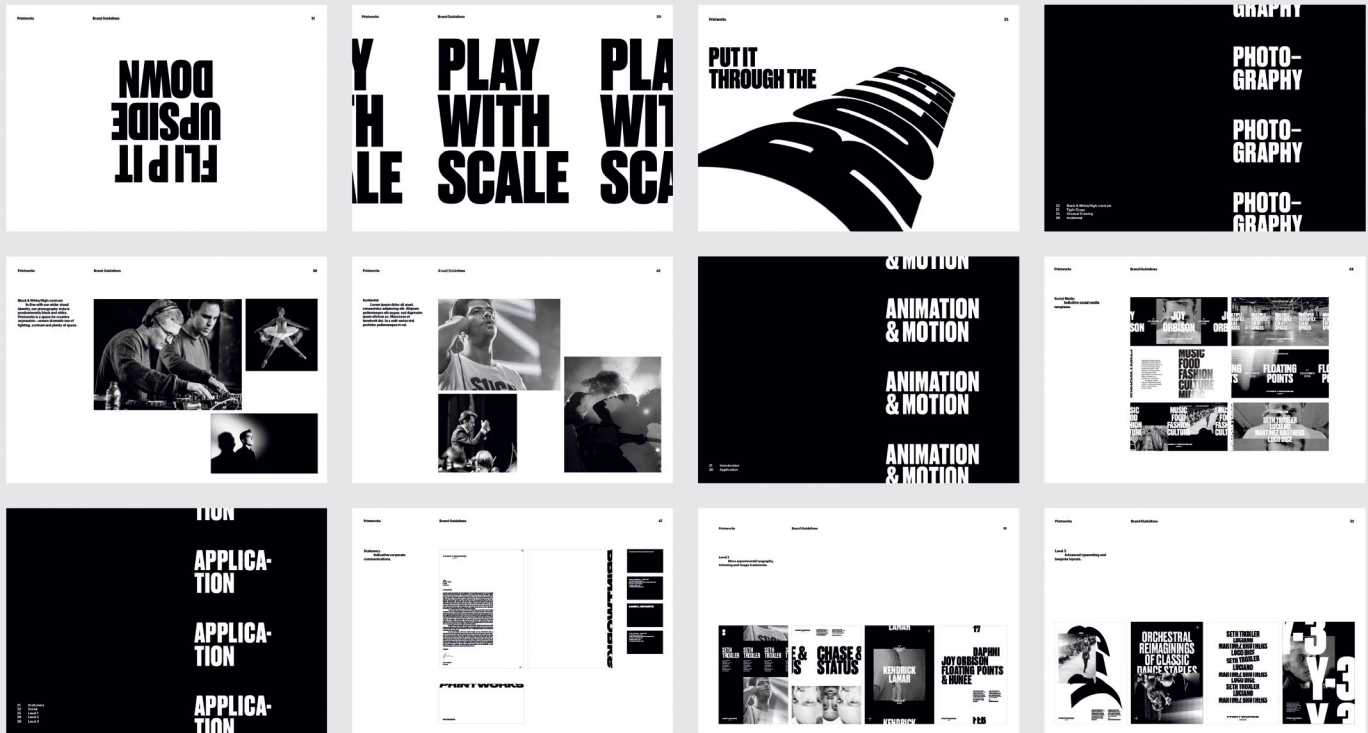
## HOT OFF THE PRESS

**PRINTWORKS LONDON BRAND IDENTITY**  
by Only  
[www.onlystudio.co.uk](http://www.onlystudio.co.uk)

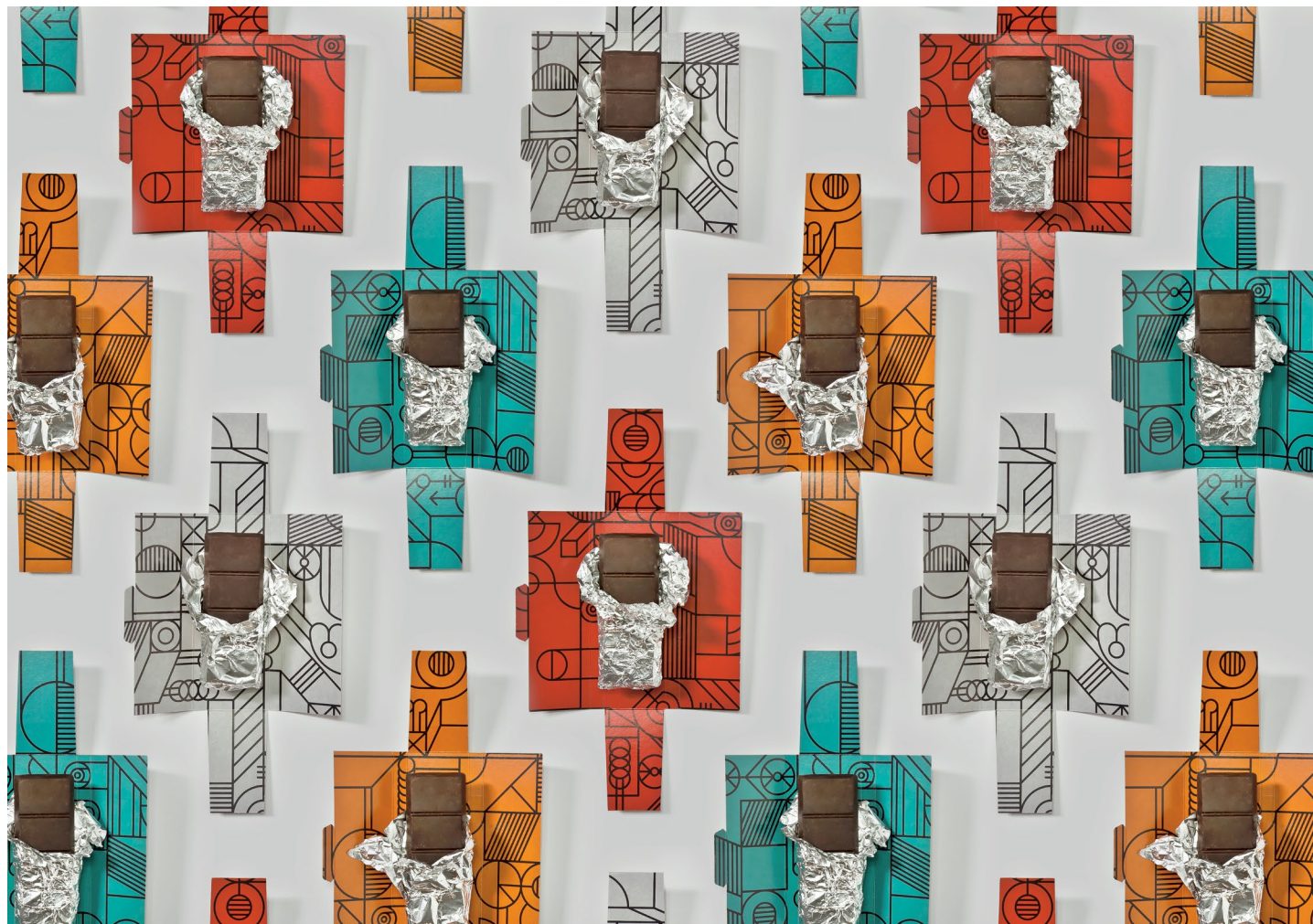
The Printworks London is a new multi-purpose event space seeking to change the face of the capital's cultural scene. Housed in a 16-acre former printing factory, the venue's six vast spaces still retain some of the original presses, assembly lines and remnants of ink spillages. "We wanted to capture the essence of the building's former use, as one of the largest printing facilities in the whole of Europe," explains Matthew Tweddle, creative director of Leeds-based studio Only.

"When visiting the site, we learned how the press was rarely switched off, and wanted to capture that speed and constant movement by placing it at the heart of the brand identity," he continues. "We've tried to capture the sense of movement in the printing process, and this is reflected statically in print application as well as more dynamically in the animations we've created for online and social media."









## RAW INGREDIENTS

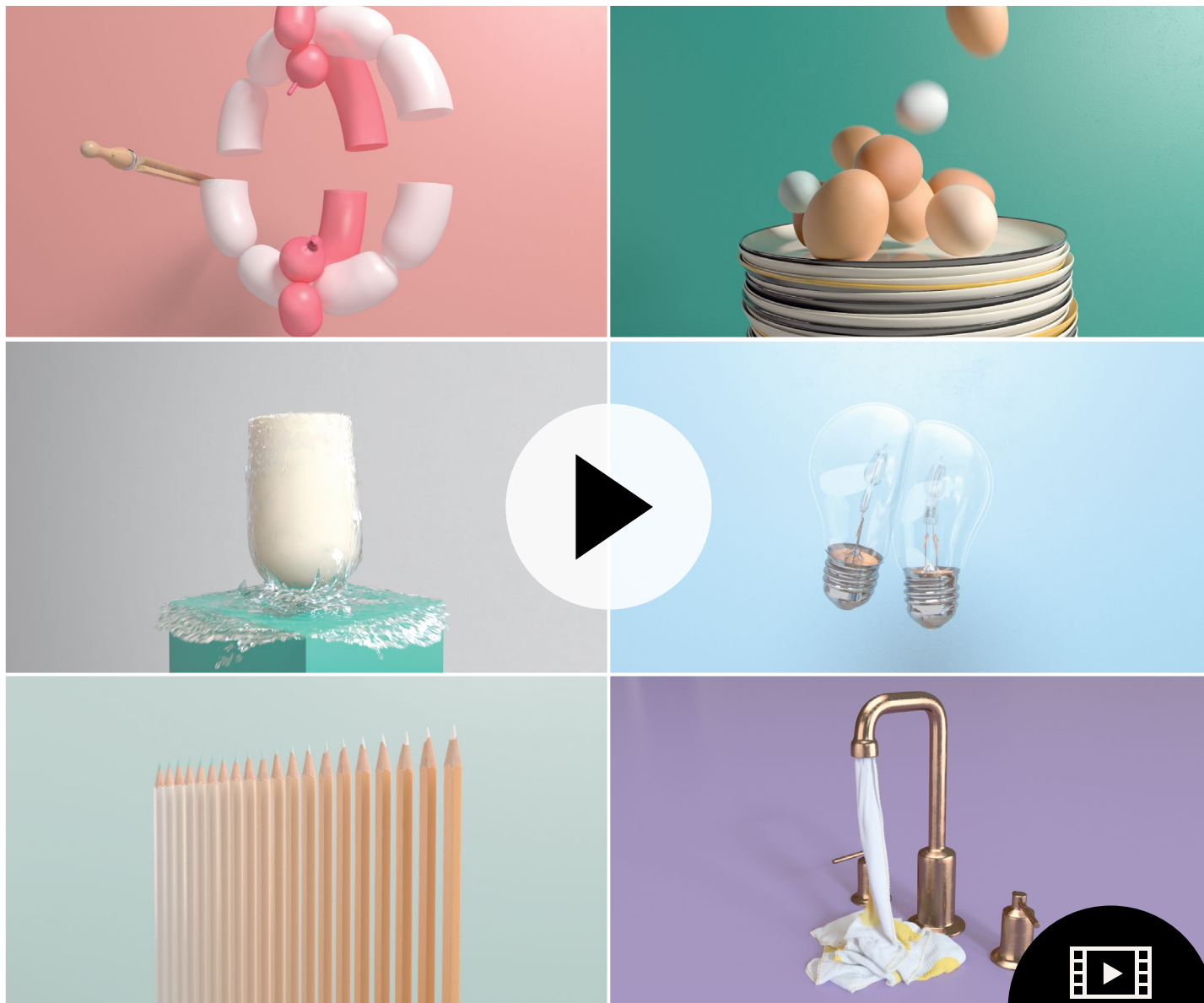
### CRUDE

by Happycentro

[www.happycentro.it](http://www.happycentro.it)

Italian confectioner Sabadi's new line of 'raw' organic chocolate has just two ingredients: chocolate and sugar, with different percentages of cocoa used throughout the range. Verona-based design studio Happycentro followed an equally stripped-back recipe to build a bold visual identity from an intricate structure of basic shapes, before juxtaposing recycled cardboard with luxury metallic foiling on the packaging. "The client was looking for pure, essential shapes that echoed the product's features, with no additions," explains Happycentro founder and creative director Federico Galvani. "The combination of different materials is our favourite part. Each of them is somehow linked to separate worlds: a cheap, raw cardboard for mass packaging, and metallic foils acting as 'queens' of precious print ennobling. We were attracted by this visual short circuit."






**VIDEO  
CONTENT**

## UNCHARTERED WATERS

### FOR APPROVAL

by Mainframe

[www.mainframe.co.uk](http://www.mainframe.co.uk)

The team members at creative production studio Mainframe usually have an internal project of some sort on the go, but often end up abandoning such projects once paid work comes along, only to reject them upon a second look later on.

"With For Approval, we were determined to break the cycle," says Chris Hardcastle, a partner at Mainframe. "We were trying to get something to look wrong, but in the 'right' way. It became very reminiscent of the abstract

conversations we often find ourselves in working through client projects. Being 'right' in our world can be very subjective, so there was lots of discussion around things like whether the cloth coming out of a tap felt both watery and cloth-like," he explains.

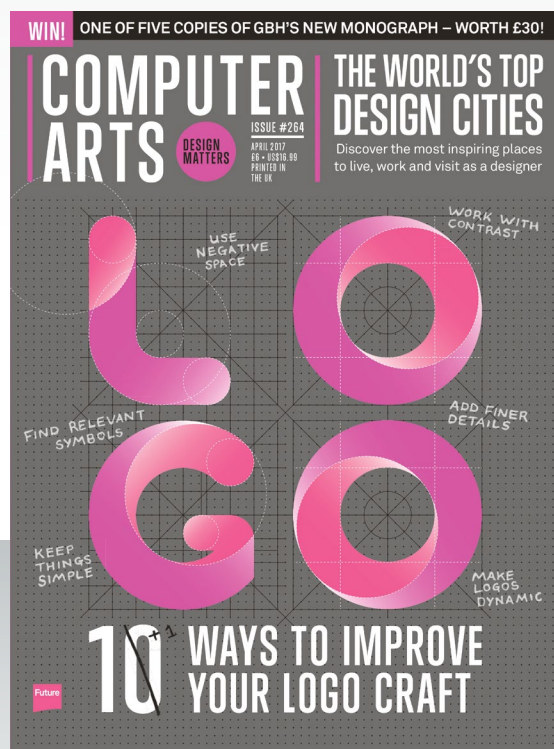
"Because each scenario was so stripped-back, getting those subtle details right took up a lot of our time. We're really happy with the results, and the reception it's received has been mind-boggling."



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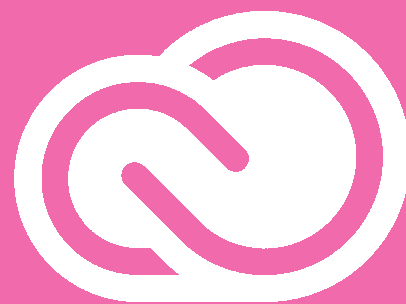


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# IMPROVE YOUR LOGO CRAFT

BP&O's **Richard Baird** shares what his ongoing LogoArchive project has taught him about the key elements of great logo design



**RICHARD  
BAIRD**

Richard is a British visual identity designer and freelance writer. He runs the resource LogoArchive and shares brand identity opinion on his blog BP&O. [www.richardbaird.co.uk](http://www.richardbaird.co.uk)

**T**he logo-centricity of the mid-century has given way to brand experiences that, on the most sophisticated and immersive levels, encompass all of our senses and provide people with rich, multifaceted and memorable interactions. For smaller businesses, logos often represent an affordable, if limited, entry point into the world of branding.

Although the priority and prominence of logos within modern communication hierarchies may have diminished, they remain useful singular images that can encapsulate a person's experiences with a brand, trigger feelings and memories, and help foster a connection, which can then be leveraged.

Public fascination with logos is growing. Mass market publications and major news organisations now regularly pick up rebrands, implying an increasing interest in the discipline. This also suggests

an awareness of, or at least an instinct for, form language, a recognition of a change of state and a critical, if perhaps over emotional, response to before and after. At a stretch, it suggests a growing design intelligence in society, which is great news for designers.

A good logo does not define a brand. It might be rooted in strategy and grounded in a relevant concept expressed through an appropriate image, but a logo accumulates its real meaning and value in the actions of a brand and how people interpret these actions.

Although a modern brand should aspire to engage consumers on multiple levels and across a variety of relevant platforms, the compactness and flexibility of a logo, particularly within social media and mobile contexts, provides a useful asset that, at its most basic level, functions to quickly differentiate and identify. This has remained unchanged

since the earliest corporate identity programmes, and even goes back to artist marks and early tribal and religious motifs.

## BASIC SHAPES

My LogoArchive project is an exploration of form language, the foundation for many logos, and more specifically, their proliferation and maturation throughout the mid-20th century. It looks at how designers have produced new and original logos for over half a century, and conveyed an abundance of ideas through an economy of form.

For the most part, these haven't dated, and only reveal their age in implementation. Some logos have been rediscovered, revived and placed within contemporary identity programmes, which is a testament to their value.

Much of the archive can be grouped. There is an extensive use of eyes, globes, arrows and crosses.

These are often blunt metaphors. However, paired with a secondary image, they offer a multiplicity of options from which to construct a logo that differentiates. Many designers might decry the rudimentary nature of these metaphors, but their universality makes them an effective and inclusive visual shorthand.

Even today's logos, with their similar favour for form language and familiar visual metaphors, can still throw up something surprising. One example is multiAdaptor's recent work for Makaton. There are still new and unexpected ways to combine and render the ubiquitous.

There are some basic design principles to many of the logos in the archive. Observe and try to understand these and you'll find it easier to craft logos that are distinctive, visually interesting and memorable. The best logos are those that people can recognise and project their own feelings upon, helping them to recall previous experiences or drawing their attention to new ones.

### WHAT IS A LOGO?

A logo can be a number of different things. It can be a symbol that functions purely to identify a product or service; its form only in service of differentiation from that of a competitor. It can be representative – a cypher of business intention, service or positioning. It can be narrative in intention, telling something of origin and history, or abstract, setting a tone or encouraging a feeling. Whichever it is, a solid logo begins with a clear, concise and well-planned intention.

There are some basic considerations to think about

before working on design. Consider the extent of the project. If it is a big project with room for a rich brand ecosystem, design the logo last. Consider logo as a distillation of these more compelling ideas; reference just a couple of these or look at adding further expression. If these assets are formal, try lightening the logo up with something playful and unexpected. Contrast, juxtaposition and the surprising are useful tools to secure memorability.

If you're working on a small logo-centric brief, plan as if it was a full brand identity programme, as if it was going to reach out into lots of different assets. Then pick out some key ideas and allow these to inform the logo. Avoid trying to express too much, this will lead to a confused message or a busy visual, and don't expect a logo to do communicative heavy lifting.

A very clear and concise communication intention, when expressed through a unique combination of forms, can provide a foundation from which a small brand can build out, and can help brand owners to clarify positioning and messaging.

As a designer, it is important to help businesses understand how brand identity can engage people on many different levels. That logo can link different services and products, but is ultimately very limited. Logo-centricity is still a viable tool but, for the most part, should be part of a much broader communicative ambition.

The following tips are aimed at a particular type of logo: one where form language and concise expression are a priority. There are projects that really call for the illustrative or monogrammatic: a wordmark, an audio cue, smell or

even something physical, or a combination of these. Finding the right approach is essential and should be clearly defined prior to putting pen to paper.

### NEW POSSIBILITIES

LogoArchive does not intend to make it difficult to create something new. Its purpose is to emphasise the timelessness of form language, to bring to light the possibilities, the potential approaches and the multiplicity in the rendering and bringing together of simple concepts, letters and images to create new expressions. It might seem like

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***“TODAY’S LOGOS CAN STILL THROW UP SOMETHING SURPRISING. THERE ARE STILL NEW AND UNEXPECTED WAYS TO COMBINE THE UBIQUITOUS”***

RICHARD BAIRD, BP&O

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it has all been done before, yet LogoArchive continues to surprise followers with interesting shapes and ideas, all drawn from the past. New industries and cultural shifts can create new symbols, form new associations, evolve perceptions and ultimately make communicating ideas simpler and more engaging. Alongside enduring graphic design principles, better reproduction and display technologies, rapidly evolving communication platforms and an increase in design intelligence mean that the opportunity to create new and compelling logos has never been greater. ■

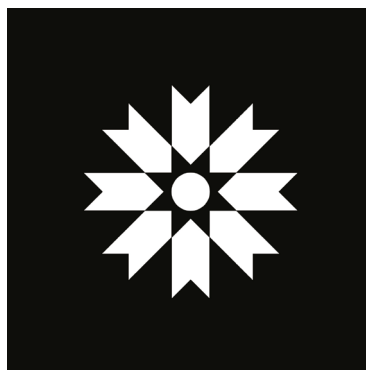


# 11 WAYS TO CREATE BETTER LOGOS

Making a logo should be a process of reduction, (but not always simplicity) underpinned by a clarity of purpose and a conviction in execution. Richard Baird takes us through 11 elements of logo design, giving tips and tricks on how best to harness these themes in logos

1

## COMBINE IDEAS



*Inisola, Cruz Novillo, 1980, Solar Panels.*

When working two ideas together, look for commonalities of form. Although the awkward and the ugly do have their place in logo design, correlation, rather than dissonance, often delivers a more universally satisfactory outcome.

2

## MAKE STATIC FORMS DYNAMIC

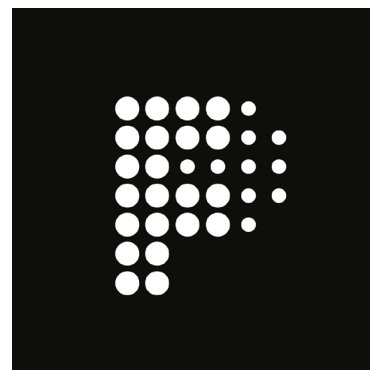


*SERTRANS by Rodolfo Fernández Alvarez, 1996, Transport Services.*

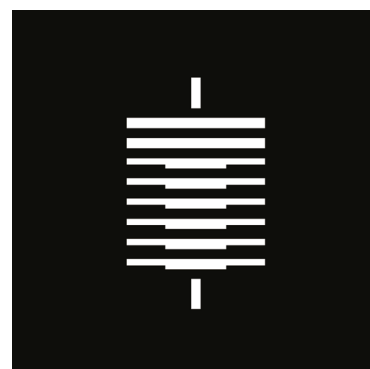
Use direction, pattern and repetition to give static forms a sense of motion and visual interest. This could be in the use of diagonal cuts or arrows, in the radial arrangement of objects, in the changing weight of lines, an increase in size, or a transition from one form to another.

3

## ADD LAYERS



*The Faraday Project., Richard Baird, 2016, Techwear.*



*Tesori, Richard Baird, 2016, Linen.*

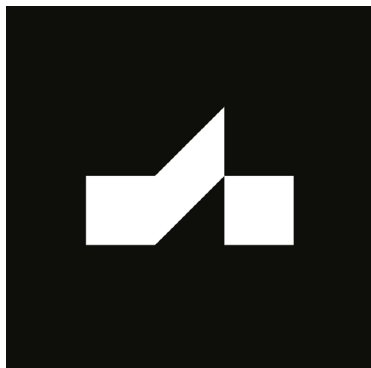
Use line weight and negative space or the density of local objects to reveal secondary images. You can use this to build layers within a logo to create a visual hierarchy. This element of discovery and surprise has value for the audience, and the difficulty of its execution will help to differentiate it and secure memorability.

4

## STUDY VISUAL LANGUAGE

Consider your demographic. Are they specialists or the wider consumer market? Look for connections between brand activities and form. Take the time to understand your audience's perceptions and associations.

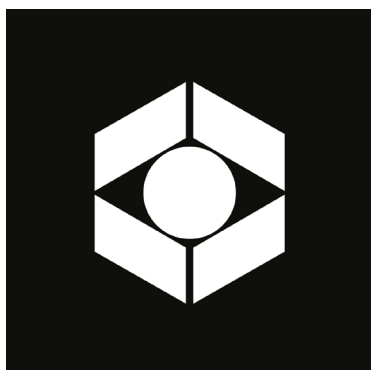
## The Idiosyncratic



Alessandro Ripellino Arkitekter,  
Bankerwessel, 2013, Architecture firm.

Study the visual language of the industry you're working in. Does it have consistent and specific principles or symbols you can draw upon? Architecture, for example, has a quite a few that lend themselves well to the graphic. Space, structure, light, shade, flow and tension provide great points from which to begin constructing a logo that can engage a specific group. Many of these are recurring concepts, yet designers still manage to construct something new, distinctive and interesting from these elements.

## The Universal



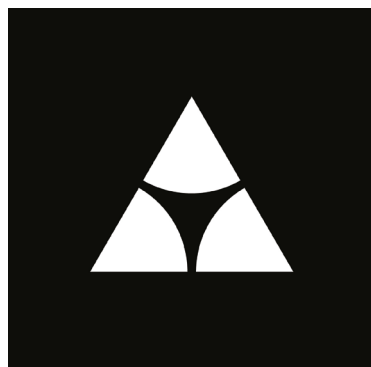
TVE 1, Cruz Novillo, 1981, State-owned public service television channel.

Arrows to imply speed and directness, globes to suggest the international, eyes to convey the observational. These are viable tools to communicate universal ideas. Although communicatively blunt, they can be an inclusive foundation from which to build on.

Distinction can come in the way you render these, or pair them with an image, letter or form. The best examples of this type are often the product of good observational skills and an ability to recognise commonalities. This can be acquired by taking the time to really look at, rather than just browsing, tools like LogoArchive.

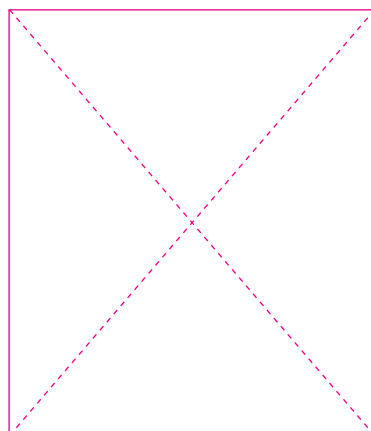
5

## USE NEGATIVE SPACE



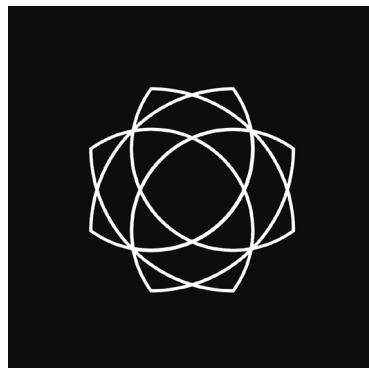
Actus, Cruz Novillo, 1995, Bikinis.

Consider negative space as a valuable object within your logo. Focus on the space you've created in and around your forms. Does it provide balance or an interesting contrast to the fill? Is it being used to add an additional image? Consider how negative space may become more prominent on screen or diminished across different substrates. Recognise and leverage this changing state.



6

## EMBRACE THE ABSTRACT



FAPA Rodolfo Fernández Alvarez, 2006,  
Ministry of Agriculture Fisheries &  
Environment of Andalucía.

Logos do not need to be explicit in the ideas they convey. Abstraction frequently crops up on LogoArchive. This type of logo can be used to set a tone and convey a feeling. Look for imagery related to the business and industry, crop it down, make a pattern, reinterpret it. It doesn't matter what people see within it. Leaving room for interpretation has value. People love puzzles, and having opportunities to make connections and draw their own conclusions. This is particularly useful in the art space. The visceral rather than the intellectual, and the subjective over the objective are also useful considerations, and are effective within the right context.

7

## FIND RELEVANT SYMBOLS



Photography & Print In Circulation,  
Bankerwessel, 2016, Symposium.



When it comes to representational forms, look to the brief. What are you being asked to articulate? How are these elements best expressed? Finding the right tool to communicate a particular idea is paramount. Logo is perhaps the most limited medium in today's multimedia world, but still has the capacity to convey something of a brand. Is there a story to tell? Are there historical symbols or imagery associated with the brand? Are there values, history or processes unique to the brand? For broader brand identity programmes, consider how a logo can add to, complement or reinforce other ideas and assets.

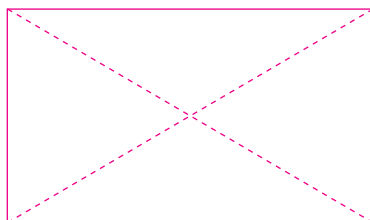
8

### INCLUDE CONTRAST



Ibercobre, Cruz Novillo, 1979, Extruded Copper Manufacturing.

Consider combining opposing elements: the smooth and the sharp; the thick and the thin; the static and the dynamic; the positive and the negative; the abrupt and the transitional; the reductive and the ornate. The right contrast can be very striking, and draw impact and memorability from the simplest forms.



9

### MULTIPLY ELEMENTS

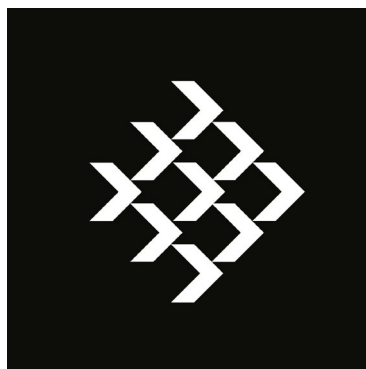


Fotografiska, Bankerwessel, 2010, Independent Cultural Venue for the Exhibition of Photography.

Use forms to build other forms. Duality and multiplicity – the creation of one image through the repetition or union of others – are good ways to draw distinction and interest from simple forms. Work together image and type or draw image from type. Use negative space and a commonality of form to work ideas together in a natural and distinctive way. Keep to just two ideas and look for a comfortable visual balance and a communicative clarity.

10

### MAKE THE MOST OF SPARSE FORMS



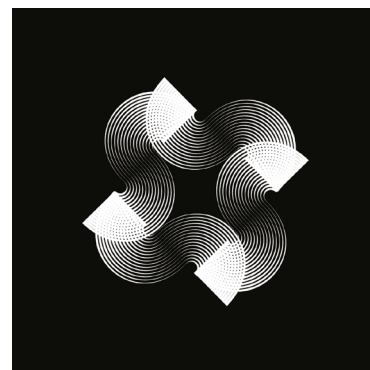
Fernández Alvarez, 1982, National Air Cargo Company.

Use line weight and the density and grouping of objects to create a sense of light and shade, depth and structure. Cut out shadows and

draw highlights to create a partial form but a complete image. Use illusory contours to imply rather than explicitly define shapes. Get more from less wherever possible.

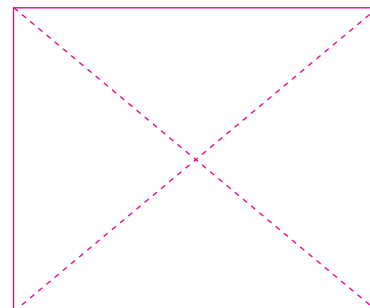
11

### USE FINE DETAILS



SERIPROM by Rodolfo Fernández Alvarez, 2005, Serigraph Merchandising.

Modern reproduction techniques and high definition screens mean that designers can now have finer lines, closer shapes and more complex interwoven forms. Be open to using these. Although worth considering, scalability is a bit of a lingering and antiquated concept. Many of LogoArchive's posts have very fine lines. Within the right context, they can convey detail, or deliver contrast to and emphasise heavier forms. Consider how you might scale up a logo while retaining its fine lines.



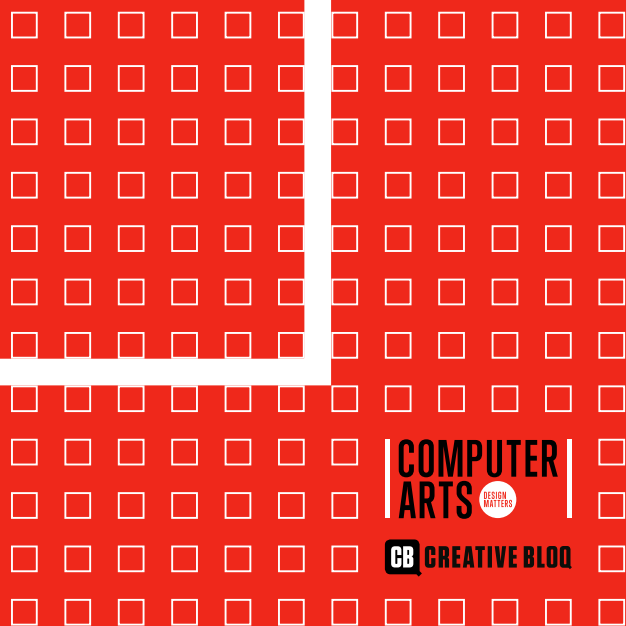
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# INSPIRING INGENUITY

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Combining an infectious sense of fun with an insatiable curiosity and a never-say-die attitude, **Kelli Anderson** is a truly passionate and creative innovator

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**KELLI ANDERSON** \_ Kelli is an artist, designer and tinkerer who is always experimenting with new means of making images and experiences. She draws, photographs, cuts, prints and codes from her eclectic studio; creates everything from interactive paper to layered, experimental websites and also finds the time to teach art history at Pratt Institute each summer. [www.kellianderson.com](http://www.kellianderson.com)

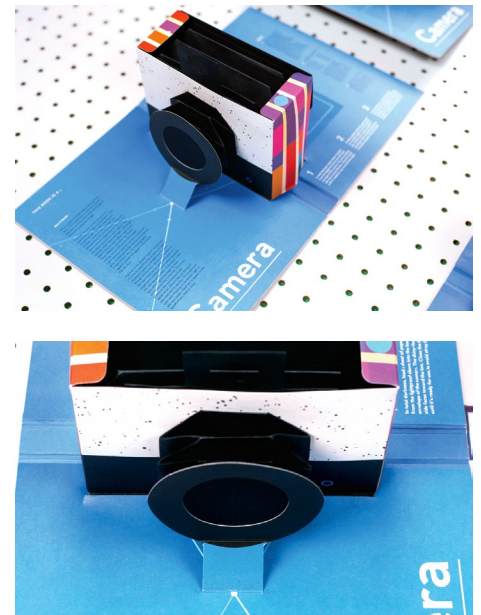
■ WORDS: OFFSET and Julia Sagar SELF PORTRAIT: Kelli Anderson











Above: *This Book is a Camera*, an ambitious self-published pop-up book that transforms into a fully functional pinhole camera (also featured on previous spread).

**W**hen Kelli Anderson presented her publisher with the prototype for *This Book is a Camera* – a pop-up publication that turns into a pinhole camera – it was rejected on the grounds that it would be impossible to produce.

Determined to prove them wrong, the Brooklyn-based designer self-published the book, learning the ropes of book distribution and promotion to produce 2,000 copies in just eight weeks from prototype to print. It sold out. Now, to Anderson's delight, New York's Museum of Modern Art is going to reprint the book, cementing its position as a papercraft design classic.

This determination and joyful curiosity is typical of Anderson. She's happiest when exploring new ways of creating experiences, whether she's drawing, printing or coding. She's also passionate about the role of designers in creating change.

Anderson caught up with the good folks at OFFSET Dublin before her talk at this year's conference to discuss politics, publishing and problem-solving. Here's what she had to say...

**OFFSET: How does your project *This Book is a Camera* work?**

It's a pop-up book that transforms into a fully functional large-format pinhole camera when opened. The book's pages show how this simple device can isolate a light beam to

create a photo, and also provides complete instructions for developing the images with household chemicals. It makes the case for the physical world being host to all kinds of invisible magic because, physically, there's very little to it.

Normal tech devices are complex and opaque. When you engage with your iPhone, it's unclear where the functionality comes from, but with the camera book, it's clear there's nothing there besides you, the paper and physics, essentially. A thin piece of paper is all that separates you from the structural forces that underlie action in the world.

I find that there is a very intimate type of intellectual joy in this – in touching and tinkering with these fundamental forces, which are normally described as intangible abstractions in science textbooks.

**Your work expresses so much humour and wit, but also it exudes a sense of joyful curiosity. Can you take us through your process?**

Most of the time, some sort of magic transpires that I don't fully understand. The joy comes from the legit surprises I discover along the way and I do my best to smuggle them to completion, so others can experience these same joyful discoveries. However, sometimes the process works like this: I maintain a sketchbook with a backlog of orphan ideas in search of a home. Everything goes in there – anything

that makes me think, 'Oh, wouldn't that be cool.' The best things are the ones that seem cool, but I have no clue why. Those are the potentially new discovery things.

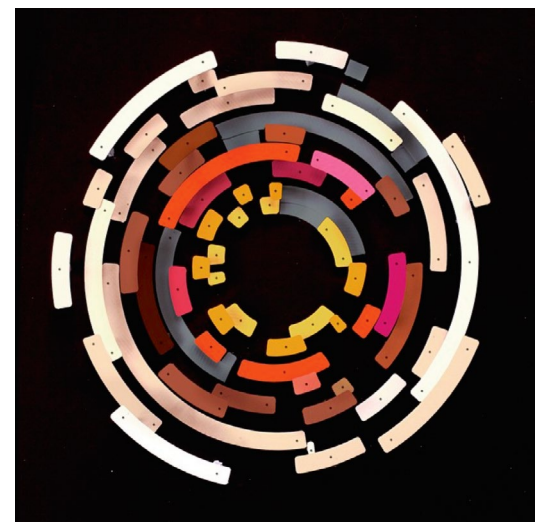
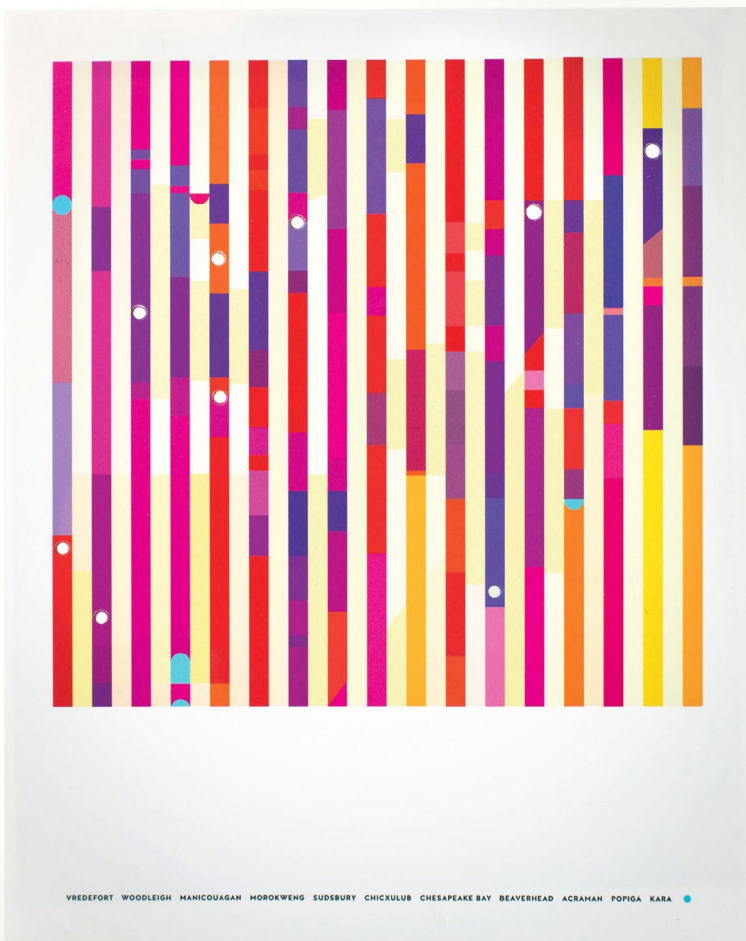
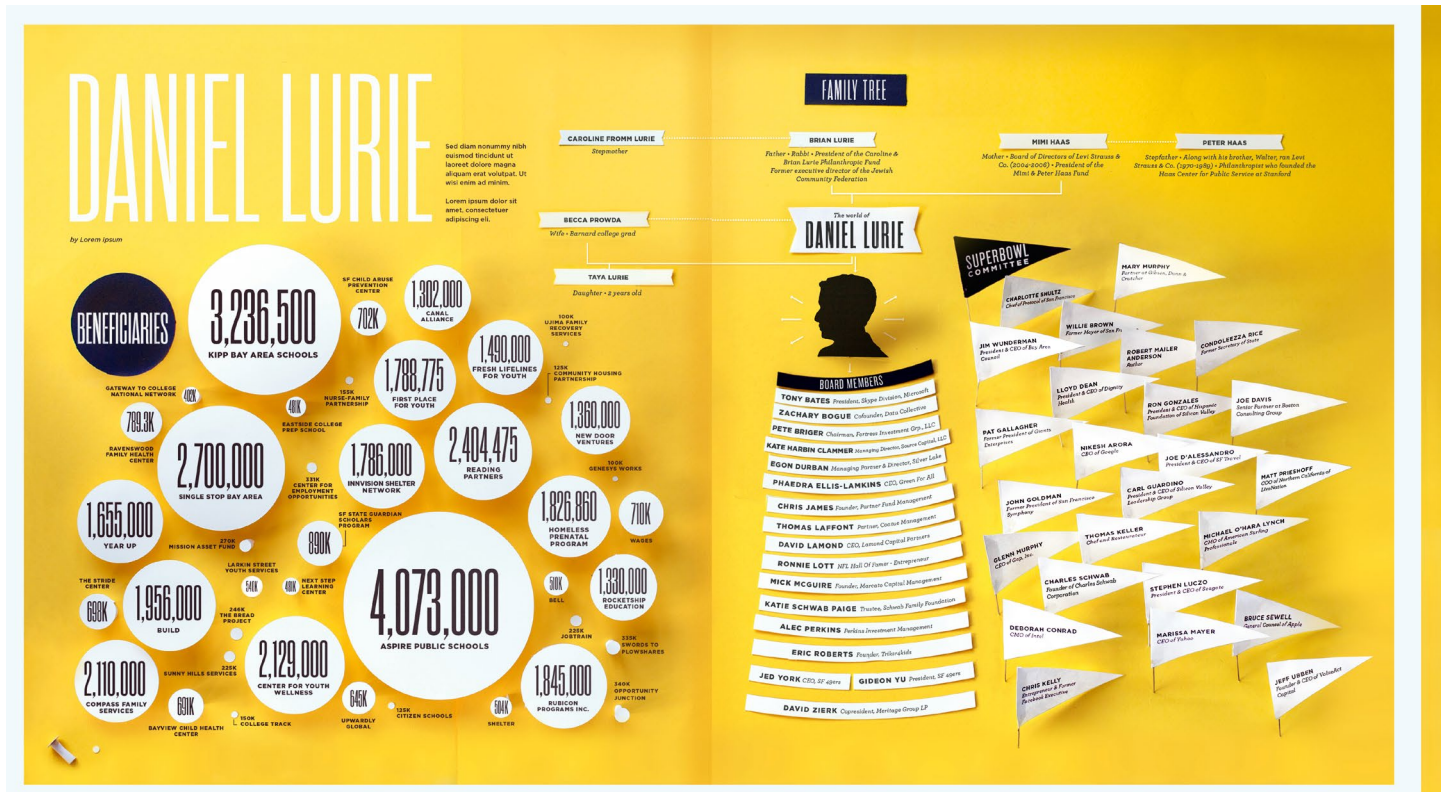
Anyway, the sketchbook is something of a wish list of dream ideas, which I hope to one day match with a project and develop. Eventually, a project may come along that is a good match, and I proceed to flesh out all the details, given the specific needs of the newly specific circumstance, plus the grit and complication of reality.

If it isn't immediately apparent how to solve the problem, I latch onto the angle that interests me and think, sketch or read until I find an approach that excites me. Sometimes I fail to find a good solution, which is disappointing, but happens to everyone at some point.

**How does the layout of your studio affect your everyday practice?**

Because I work on many physical-world projects, I need a lot of surface area. I built a 16-foot-long convertible sitting/standing desk with some help from metal expert, Dustin John, and my other half, Daniel. The plans are on my blog. The base of the desk is constructed from IKEA kitchen cabinets. This helps hide the clutter – I have a one-room living/working space.

The big desk also contains my Graphtec cutter/plotter tool, which I use for creating paper graphics



Top: Papercraft illustration of philanthropist Daniel Lurie's connections and influence.

Above: Sneak preview from Anderson's *This Book is a Planetarium*, out in September.

Left: Perspective, a die-cut archival art print that marks the spots of the earth's largest meteorite impact on an abstract map.



Right: Anderson's paper installation for the New York Public Library converts the covers of various books into tactile paper sculptures.



■ and for prototyping pop-up books. The corner of the studio houses a 1919 Golding Pearl letterpress. I collect tools like a hoarder. It makes me nervous not to have everything on hand to work on a project in the middle of the night. Nothing makes me happy like super-specialised tools – they are the physical embodiment of perfect, elegant logic!

#### Do you have much interaction with other creatives in the area?

I enjoy the company of others, but have been a lifelong loner. I collaborate with friends and clients on projects, but that's usually over email; and my other half, Daniel, and I occasionally work together. However, I live in Brooklyn, so I couldn't live in a vacuum if I tried. I walk down the street and run into friends, see design and regularly get talking to like-minded people.

I would really like to work in a science or engineering setting, though, where I could learn things from people who explore the physical world from a completely different angle. I'm really inspired by what Manu Prakash's lab at Stanford has done in creating the Foldascope (a cheap paper microscope) and would be thrilled if my career could go in that direction at some point.

#### How did you get to where you are?

I was a book, art and science nerd kid who became a book, art, science and music nerd teenager, who eventually went to grad school for studio art, then again for art and design history. I wanted to be a student forever, basically. As an adult, I worked as a collections photographer at the American Museum of Natural History for five years – digitising glass plate negatives and rare natural science books – until the point when my paper record player wedding invitation went viral on the internet.

This was the moment when I realised people saw me as a designer. My interests and activities have always been pretty diverse, so I've always felt a bit feral. It was nice to find a home in a field that offers its practitioners such flexibility. I've been running with it, and have been lucky enough to experience several meaningful, life-changing experiences because of this career.

I helped one of my favourite musicians re-enter music, designed an entire restaurant for a beloved NYC institution, have travelled the work speaking at design conferences, built an installation for the NYPL, made a music video for one of my favourite bands, and I'm publishing a book. I'm extremely lucky.

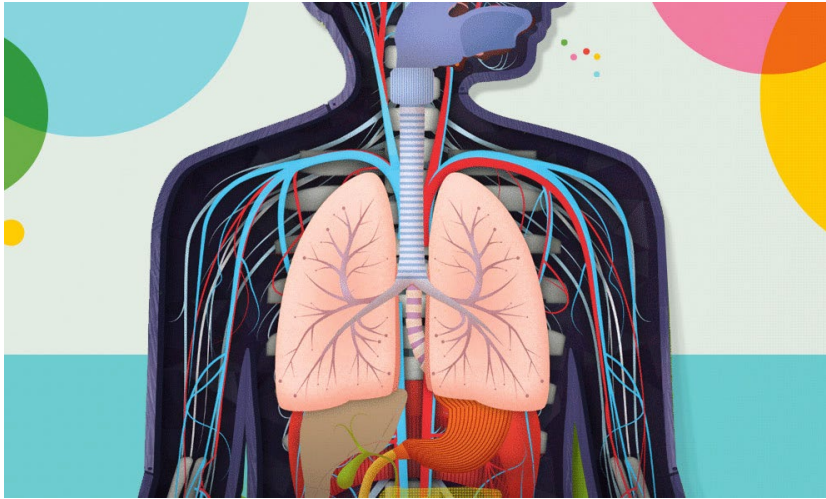
#### You've described political and social activism as a gateway into discovering the power of design. What role can designers have?

As a kid, I learned about the environment movement and became super dedicated and obsessed with it. I was making protest posters in elementary school. I read Animal Liberation in fifth grade and stopped eating meat. How this has translated into adult life as a designer is that I realise each piece of work I invest love or effort into is an act of advocacy. So I pick my clients and projects based on what I believe should be in the world.

I make work for entities, organisations, ideas and people whose side I'm on. This isn't the most glamorous work – luxury brands certainly pay more – but it keeps my spirits high, which is something that can't be bought. My favourite type of 'activist' art/design projects are those that demonstrate; they convince by firsthand evidence. Since seeing is believing for most people, showing rather than telling can be viscerally persuasive.

In 2008, I worked with the Yes Men and other groups to covertly pull off a giant hoax: we blanketed NYC with a fake version of the New York Times that contained 'news' ■





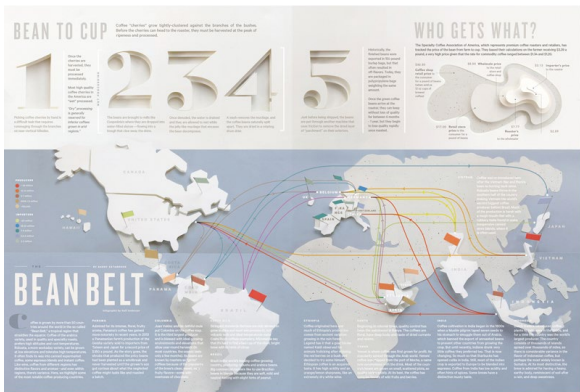
Left: Anderson contributed 200 illustrations to interactive biology guide *The Human Body*, by Tinybop.

Middle: *The Powers of Ten* is a flip-book movie made using found images from "the observable internet".

Bottom left: *Where Coffee Comes From*, an infographic for *EatingWell* magazine.



Bottom right: Anderson collaborated on a stop-motion animation for Tinybop's *Plants* app, assembling a menagerie of paper-cut animals drawn by Marie Caudry.







Above: Another portrait of Kelli Anderson, which encapsulates her quirky, inquisitive personality.

from a utopian future. [See how the news scrambled to make sense of the prank that was transpiring: [www.bit.ly/NYTFake](http://www.bit.ly/NYTFake)]. We wanted to show how great the world could be if we, the people, simply wanted it enough to pressure our elected leaders to represent our interests.

The action later went on to receive the Prix Ars Electronica Award and was exhibited in the Brooklyn Museum last year. Other cool, funny, effective activist projects that I find tremendously inspiring are Spy Magazine's shaming of the greedy rich, Strike Debt's hack of the debt trading system, many of the Yes Men's actions, and there are many more on Actipedia.

#### What's your core studio toolkit?

I most frequently use my MacBook Pro and am mostly glued to Adobe's Creative Suite; I think in Photoshop. For coding stuff, I like Espresso. I love my Graphtec cutter and wish I had a laser cutter in-house. For now, I'm ordering laser cuts from FABberz. They are amazing.

I have a 1919 Golding Pearl letterpress, but when I want to print, I normally go down the street to my local community print space, The Arm. Dan, who runs it, is one of my favourite people, and it makes me happy to hang out there and use his pristinely maintained Vandercooks.

#### Do you still find the time to produce personal work?

Yes, I'm finishing a book I've been making entitled: This Book is a Planetarium, which will come out this autumn with Chronicle Books. And I'm trying to turn my paper record player into a legit, consumer-friendly pop-up book. Those are this year's (expensive) personal pursuits.

My hobbies include listening to music, podcasts and audiobooks. Outside my apartment, I enjoy riding my bike around NYC like a crazy person, eating with friends, and 'climbing onto the roof' – my style of urban exploration. ■

*Kelli Anderson spoke to OFFSET Dublin. Read more interviews at [www.iloveoffset.com/interviews](http://www.iloveoffset.com/interviews)*

## MASTER HANDMADE TECHNIQUES

Inspired by Kelli Anderson's success, three creatives give tips on tactile appeal

### 01 USE PHOTOSHOP TO PROTOTYPE

"I start by thinking about what I want to convey in an image, and list things that represent the concept," explains Jessica Walsh. "I make Photoshop mock-ups of the elements I want in the end piece, play around with sizes until the composition is balanced, then recreate the mock-ups with real objects and photograph them."

### 02 THINK IN THREE DIMENSIONS

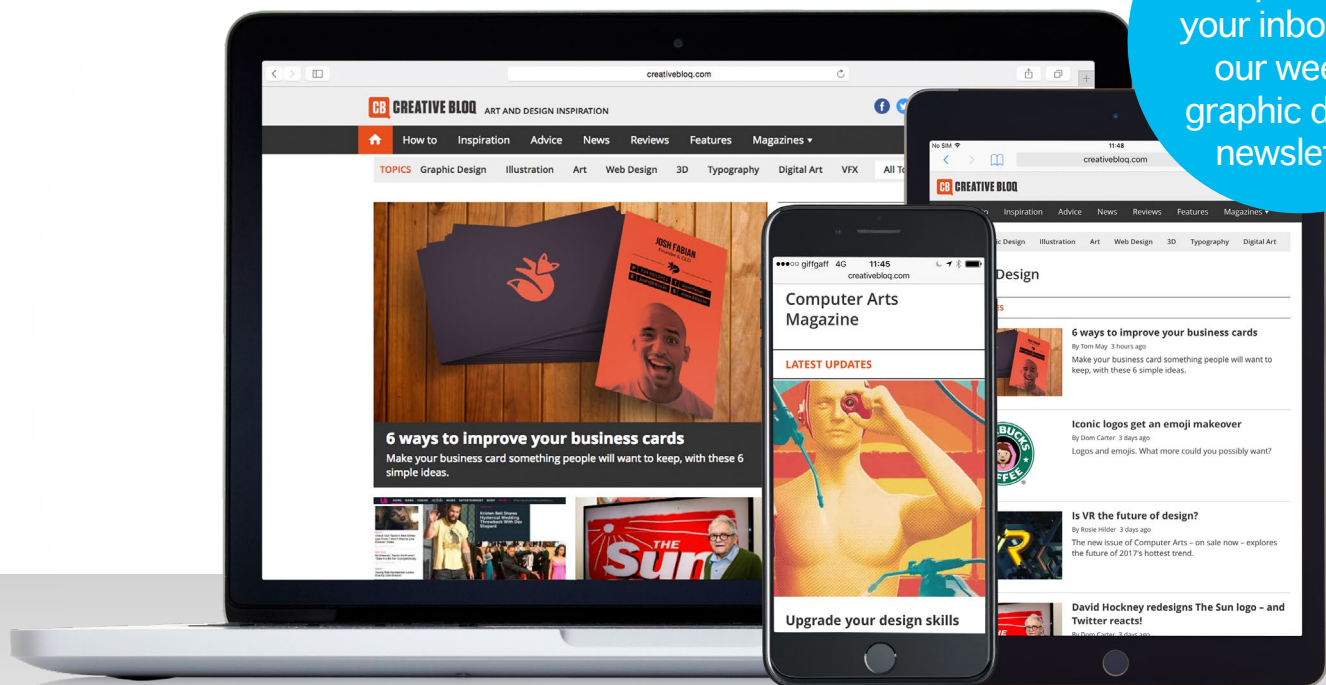
"Many illustrators think very one-dimensionally about the medium of illustration," believes Casper Franken at Shotopop. "Explore techniques and effects digitally, or through a more traditional medium that's imported and manipulated. You never know what you might discover."

### 03 DON'T FAKE THE HANDMADE LOOK

"I always get frustrated if handmade illustration has been faked in some way, or if the piece has been manipulated on a computer to look handmade," says Owen Gildersleeve. "The joy of making work by hand is that it's not neat, and has visible flaws. Embrace this, and use these qualities to your advantage."

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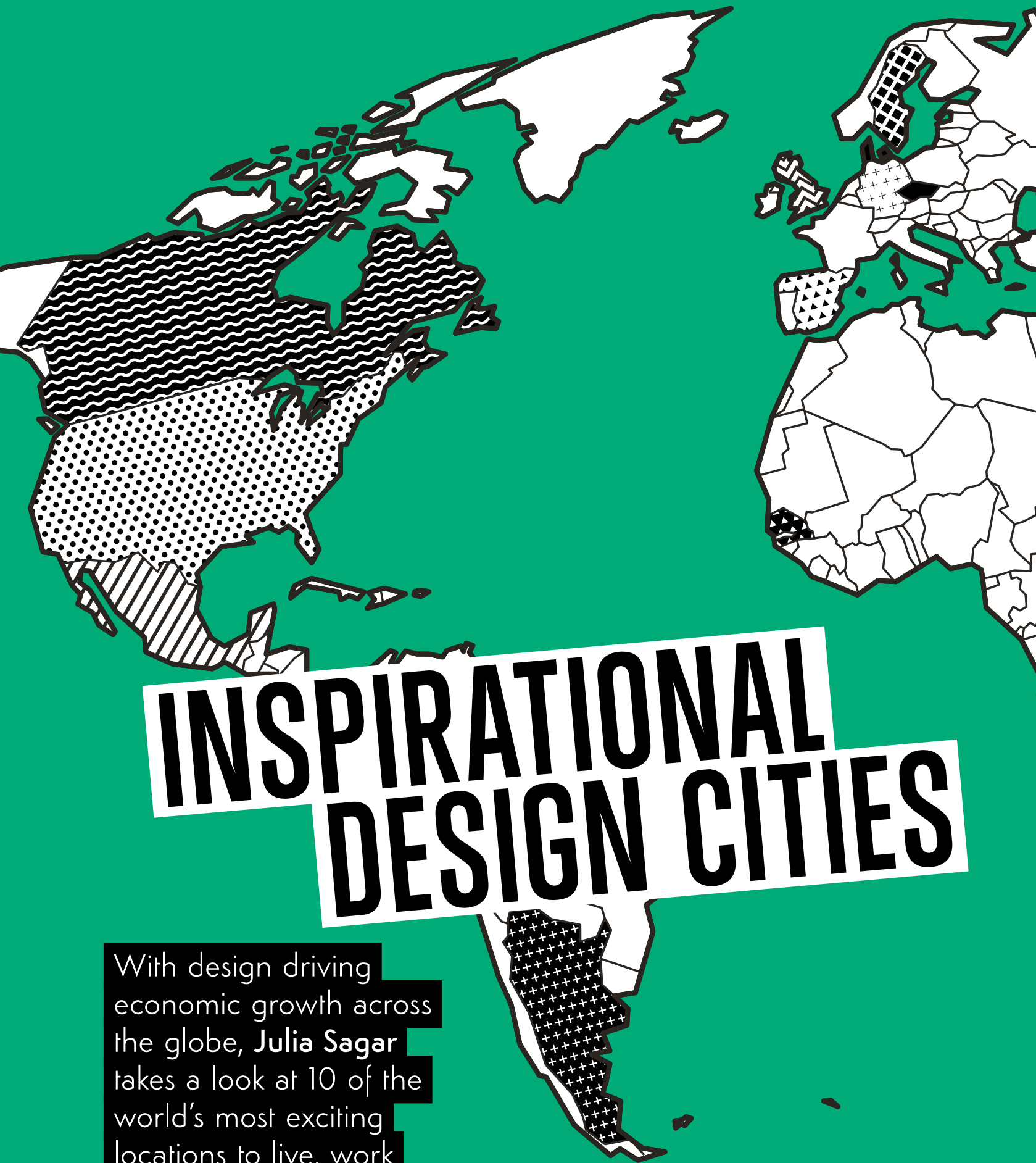
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# INSPIRATIONAL DESIGN CITIES

With design driving economic growth across the globe, **Julia Sagar** takes a look at 10 of the world's most exciting locations to live, work and visit as a creative



**T**he global creative industries have never been stronger. According to a 2015 report from UNESCO, in 2013, the creative economy employed nearly 30 million people worldwide and generated \$2.25 billion in revenue – accounting for three per cent of the world’s GDP. That’s substantially more than global telecommunications (\$1.57 billion), and also greater than the total GDP of India.

Since then, the global creative industries have continued to grow, driving economic growth and raising quality of life all over the world. This is great news for designers: whether you’re considering a permanent change of scenery post Brexit or Trump, or simply planning an inspirational holiday, there are dozens of exciting cities to choose from.

So where are the most amazing places to live, work and visit as a creative professional? We’ve analysed the statistics to bring you 10 of the best, based on five specific criteria. Firstly, the design scene, looking at the quality and quantity of local studios and creatives to collaborate with. Secondly, the talent pool: what design colleges are there, and

how easy is it to recruit good people? Available work is third, taking into account how many key clients are based in the city, and culture is another – does the city have a strong design heritage? Lastly, quality of life: how does the average wage tally with the cost of living, and is it a safe place to live?

We also talked to the good folk at global creative network Glug, who reveal eight additional creative cities they’re incredibly excited about on page 69. Huge thanks to their team around the world for their valuable input.

Of course, this isn’t a definitive list – we haven’t mentioned Tokyo, Paris, San Francisco or Sydney, to name but a few. And should we have included the world’s leading supercities, London and New York, when increasingly unaffordable rents are forcing some creatives out of the city?

Debate aside, what we can tell you is that the following cities are shining examples of creative economies. Each has its challenges, but all are packed with culture, innovation and stunning examples of design being used for good. Read on for some truly global inspiration...





Anticlockwise from top:  
Mexico City by Jess Kraft  
(courtesy WDO); Savvy  
Studio's in-house art book  
shop; Abarrotes Delirio café  
shop; Cuadra San Cristóbal.



# MEXICO CITY

DESIGN SCENE ●●●○○ | TALENT POOL ●●●○○ |  
AVAILABLE WORK ●●●●○ | CULTURE ●●●●● |  
QUALITY OF LIFE ●●●●○ |

Recently named one of the  
50 most beautiful cities in the  
world by Condé Nast Traveler,  
Mexico City will become the  
sixth World Design Capital

in 2018. The title recognises Mexico City's  
commitment to using design as an effective tool  
for economic, social and cultural development –  
making it an inspirational model for other global  
cities, and an attractive destination for creatives.

Home to branches of world-class design  
studios like Anagrama – which has more Facebook  
followers than Sagmeister & Walsh – the city isn't  
short on design talent or work opportunities.

Nearly every major American  
corporation has a presence in  
the oldest capital in the Americas,  
from Apple and Amazon to  
Procter & Gamble, and in 2014,  
the creative sector accounted for  
seven per cent of the GDP.

"There's a lot of work;  
everyone is busy," says Rafael Prieto, co-founder  
of branding and architecture agency, Savvy Studio.  
"There are a lot of companies and the city itself is  
all about entrepreneurship – there's always someone  
opening something. Competition exists, but it's  
healthy and makes things interesting."

The cost of living in Mexico City might be  
higher than the national average, but so are average  
design wages, points out Prieto, although they're  
still a whopping 60 per cent lower than in London.  
And inspiration is everywhere: Mexico City is a  
melting pot of history and culture. Recognised as  
a World Heritage City in 1987, historic monuments  
like the Palacio de Bellas and ancient Aztec temple  
ruins Templo Mayor attract tourists from all over  
the world, while numerous museums, art galleries  
and theatres provide constant cultural activity.

"I chose to live in Mexico City because of its  
character," says Prieto. "It's relevant, it has energy,  
and somehow it feels that there are possibilities –  
creative people from everywhere are all busy just  
doing their thing," he smiles.

## TOP STUDIOS

- Anagrama
- Savvy Studio
- Futura
- Sociedad
- Anónima
- Lander







# BERLIN

DESIGN SCENE ●●●●○ | TALENT POOL ●●●●○ |  
 AVAILABLE WORK ●●●●○ | CULTURE ●●●●● |  
 QUALITY OF LIFE ●●●●○

Having long been a hotspot for the trendy start-up scene, Germany's culturally diverse, tolerant and cosmopolitan capital remains a thriving mecca for talented creative minds from all around the world.

In fact, according to the UNESCO Creative Cities Network Monitoring Report 2008-2016, creativity is Berlin's key distinguishing feature today. More than 195,000 people are currently working in the creative industries – that's 10 per cent of all employees in Berlin. The city's 30,000 companies in the sector generate a yearly turnover of more than €18 billion, adds the report, which shows that a dense landscape of design companies, service providers, showrooms, fairs and sales platforms has emerged in the last decade.

So why is Berlin so attractive to designers? With consistently high scores in international rankings for quality of life, affordable rents and moderate cost of living, it's an economically viable proposition for studios, freelancers and big business alike. Factor in the city's rich cultural offerings, vibrant atmosphere and outstanding education facilities, and it's not difficult to see why heavy hitters like Edenspiekermann have a base here.

"Berlin's vibe is much more chilled than, say, London," says Lauren Kelly, a 'designer-come-psychologist' at design studio DURA, and founder of Glug Berlin. "There's more of a focus on quality of life and life outside of work – the lower cost of living, sprawling parks and long summers definitely help. Money goes further, so there's time to play, experiment and work on side projects."

If you're visiting the city, she suggests taking a walk to Teufelsberg. "It used to be NSA's listening towers before the wall fell," she explains. "Afterwards it became the playground of graffiti artists. It's a great spot to enjoy breathtaking views."

According to Coroflot, the median annual salary for a graphic designer is €36,000. That's lower than other capital cities, says Kelly, but she points out that pay goes further in Berlin. "There's a lot of opportunity for designers, especially those working in digital and product, due to increasing investment in the start-up scene," she adds. "You can already see the influx of talent and business after recent political shifts outside of Germany. It's a really exciting time to be here."

## SIGHTS

- Bauhaus Archive
- Mauerpark G
- East Side Gallery
- Buchstaben-museum
- Sammlung Boros



Clockwise from top: The Teufelsberg views; Lauren Kelly inspects the local graffiti; Roamers coffee shop; Berlin creativity on display.





# NEW YORK

DESIGN SCENE ●●●●● | TALENT POOL ●●●●● |  
 AVAILABLE WORK ●●●●● | CULTURE ●●●●●○ |  
 QUALITY OF LIFE ●●●●●○ |

Clockwise from top: The iconic Manhattan skyline; Richard Cumming in NYC; NYC nightlife; a cold winter.



A raft of research puts New York City as the world's leading creative hub. According to EY's Global Talent in Global Cities 2015 study, New York takes the top spot for "creative class

attraction". Its unique cultural scene is, it says: "...embedded in a cosmopolitan and forward-thinking urban environment, generally considered beneficial to creative activities."

Certainly much work is available: NYC is America's capital of finance and law, and with big business comes big design opportunities – as the city's dense network of studios and agencies attests. According to AIGA, in 2014, NYC had 52 per cent more graphic design jobs than the next most-concentrated US city it studied (Los Angeles).

But competition between design shops is high. "New York attracts super bright people, all aiming for the same prize: to be the best. It takes

incredible focus, discipline and hard work to run a business here," points out Richard Cumming, owner of experiential marketing agency Two Goats Creative and founder of the New York Chapter of Glug. He's worked at leading advertising agencies around the world and says NYC is one of the most multi-sensorial, immersive cities he's ever lived in: "Between every blink, I take in a wealth of creative inspiration. And it's great for networking."

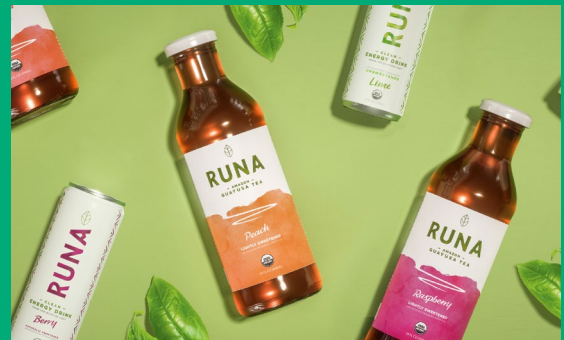
Salaries are good. Coroflot puts the median graphic designer annual wage at \$51,000; while others place it closer to \$65,000. "If you're a good freelance senior designer, you could earn \$1,250 per day," adds Cumming. But with the cost of living 20 per cent more in NYC than London (Numbeo.com), and 68 per cent more than the average US state (AIGA), it doesn't always go far. "Apartments are small and expensive, food is expensive, medical is ridiculously complicated and expensive, and entertainment is amazing – but expensive," he says.

However, despite many arts organisations being priced out of Manhattan, NYC's economic power, openness to ideas and world-class cultural assets remain a potent combination for creatives. "The vibe is electric, enthusiastic, positive, progressive, exploratory, encouraging, competitive, courteous and kind," says Cumming. "It's not just about the city either: New York state is vast and has much to offer – I encourage you to explore all of it."

## TOP STUDIOS

- Pentagram
- Chermayeff & Geismar & Haviv
- Sagmeister & Walsh
- Big Spaceship
- Droga5





Clockwise from left: Freedom, a personal piece by Tom Mac; Vault49's rebrand for Guayasa tea brand Runa focuses on a clean wordmark and abstract landscape; Mac screenprinted NYC Ale at the Vault49 studio.

## CASE STUDY

# RELOCATING TO NEW YORK CITY

WHY BRITISH DESIGNER AND ILLUSTRATOR TOM MAC, NOW SENIOR DESIGNER AT VAULT49 IN NEW YORK, SWAPPED ONE DESIGN SUPERCITY FOR ANOTHER

### Why did you move to New York?

I relocated to work with award-winning studio Vault49 in the heart of Manhattan. Before that, I'd been living in South London, working on web and app design projects, and interesting freelance projects for clients like PlayStation, but it didn't fully satisfy my urge to be more of a graphic designer, working on longer-term branding and packaging projects with a solid team of class creatives.

### How has your career improved in NYC?

I've learnt more in my two-plus years here than in any other time since hitting the world of work. I've always considered myself as an all-rounder – variety is the spice of life – and that's the culture at Vault49. It's also worth noting that NYC is a very international place, as London is, but more so. I've met new friends with different approaches to design, which is hugely inspiring and motivating.

### How does New York compare to London?

New York is a very creative place. Much like London, each area has its own characteristics and

personalities. When I lived in London, I'd always head into Shoreditch after work to check out whichever exhibition was opening and grab some cheeky free beers. I'm a lot busier these days, but areas like Chelsea and the East Village in Manhattan, and Williamsburg in Brooklyn are perfect for that kind of thing.

Wages are noticeably higher here – even after the dollar is adjusted to the pound – but as is the cost of living across the board. The cost of rent for a good apartment that isn't in a basement and 1m<sup>2</sup> was a bit of a shock, but the nature of New York means that you don't have to live on the outskirts of the inner city to have a nice place. And I've never felt unsafe over here, unlike London where I have more than once.

### What's been the biggest challenge of relocating?

The visa itself was a pretty simple procedure. The lawyers did the majority of the work and I just had to turn up at the US embassy once to get the thing approved. Once we got here, adjusting to American culture whilst starting a brand new job

was interesting. I hadn't been to the US before, so a lot of it was very alien to me. Although Brits and Americans share a lot of commonalities, there are some things to get used to – tipping being a stand out, as well as the US credit system, which is vital to making sure you don't have to put huge deposits down on an apartment.

Luckily the guys at work were there to give me all the relevant pointers and I adjusted quickly. The only tough part about being over here is being away from family and friends, but that is part and parcel of the whole decision.

### What are your best tips for people thinking about relocating to New York City?

Travel light initially, hop around a couple of Airbnbs or mates' sofas, and get advice from folks who already live there before settling somewhere. This will give you a feel for which part of the city you want to live, and let you physically view a space before handing over a cheque. There are a lot of scammers out there – if somewhere looks too good to be true online, it probably is. If you have any large possessions or furniture that you want to bring over, arrange for those to be shipped once you're settled in. Apart from that, keep an open mind and get ready to enjoy living in the best city on earth.

[www.workbytommac.com](http://www.workbytommac.com)





Top: St Paul's Cathedral. Left: the city has 100km of waterways. Below: London's pubs. Bottom left: the BT tower.



# LONDON

DESIGN SCENE ●●●●● | TALENT POOL ●●●●● |  
AVAILABLE WORK ●●●●● | CULTURE ●●●●○ |  
QUALITY OF LIFE ●●●●○ |

When the New York Times declared London the design capital of the world in September 2012, there were 1.7 million jobs in the creative industries across the UK. By 2015, this figure had risen to 1.9 million, with a huge 40 per cent of those based in the capital. One thing is clear: despite the growth of creative clusters like Bristol, Manchester and Edinburgh, London remains the epicentre of the UK's booming creative industries.

Steeped in history, London is a magnetic, multicultural metropolis that attracts business, tourism and talent. A world-class education system ensures a culturally diverse incubation of design

talent, while a wealth of high-profile international design firms promise jobs, competition and opportunity. "London has top-class music, art, fashion, sport, tech, film and design – the list doesn't really end," agrees Hamish Gardner, a designer at creative agency The Beautiful Meme. "As graphic designers, we have the privilege to dip in and out of these worlds. I'd recommend it to anyone."

Yet London failed to make the world's top 30 cities for best quality of life in Mercer's 2016 survey. Social unrest dented the capital's stability during the 2011 London riots, and today the UK faces new challenges with Brexit. Cost of living, too, is wildly inflated compared to the rest of the country.

So how tough is it to make it as a designer in the Big Smoke? "Entry level internships and placements normally pay London 'living wage' – £19K per year," reflects Gardner. "A junior salary will make things easier, but we're talking about London. We pay twice whatever you do for what you buy."

Nevertheless, London remains a tantalising creative prospect. "Competition is tough, but the huge wash of agencies and studios that range in discipline from packaging to 3D allows you to specialise, and carve a niche for your creative path without alienating too many job opportunities," he adds. "This alone is a huge advantage to seeking meaningful design work in London."

## TOP MEETUPS

- Glug
- Nicer Tuesdays
- See No Evil
- Sauce
- Typo Talks







# CAPE TOWN

DESIGN SCENE ●●●○○ | TALENT POOL ●●●○○ |  
 AVAILABLE WORK ●●●●○ | CULTURE ●●●●● |  
 QUALITY OF LIFE ●●●●○

A visit to Cape Town soon shows why designers are drawn to the city. The 2014 World Design Capital is home to a number of flagship global industry events,

including the annual Design Indaba conference and festival, as well as a high number of design-led organisations, events, networks and publications.

Inspiration is everywhere. Influenced by Zulu, Xhosa and other African tribes – as well as Dutch, British, German, French and Indonesian settlers – distinct neighbourhoods with diverse histories and architecture offer cultural stimulation, while breathtaking landscapes, an agreeable climate and a relatively low cost of living add to the appeal. Statistics from Numbeo.com show that the cost of living in Cape Town is 55.45 per cent lower than in New York and 46.38 per cent lower than London. Wages are lower, too, of course: according to Ad Talent's 2016 salary survey, graphic designers with two to five years' experience earn on average between R168,000-300,000 per year (versus R192,000-R360,000 in Johannesburg).

However, while South Africa has made significant strides since 1994 to reduce extreme

poverty and crime, Cape Town ranked within the 10 most violent cities in the world in the most recent report from the Mexican Council for Public Security and Criminal Justice.

Nevertheless, creativity is a key driver of growth. The Design Indaba Expo, for example, contributed more than R2 billion to the South African GDP over the seven years in which it ran.

Pure Creative founder Andrew Burke returned to South Africa in the 1990s after 10 years living and working in the UK. He watched a new energy develop after Mandela's release in 1990: "This energy passed over into the world of design and was simply electric," he recalls. "From typographers to product manufacturers, fashion designers and artists, creatives are no longer ashamed to be African. We have embraced our unique history, taking inspiration from the geographic colours, landscape textures and the many tribes of Africa to develop an entirely new style that can stand proudly on the international design stage. It's an exciting design hub," he says.

## HIGHLIGHTS

- Design Indaba
- Old Biscuit Mill
- Robben Island
- Museum Mile
- Babylonstoren



Clockwise from top: The Zeitz MOCAA will open on the V&A waterfront in September 2017; aerial view of the city; Cape Town City Hall (credit: Cape Craft and Design Institute).





# SEOUL

DESIGN SCENE ●●●○○ | TALENT POOL ●●●○○ |  
 AVAILABLE WORK ●●●○○ | CULTURE ●●●●● |  
 QUALITY OF LIFE ●●●●○

Anticlockwise  
 from top:  
 Changdeok-  
 gung Palace;  
 Anthracite  
 Coffee  
 Roasters café;  
 Seoul nightlife  
 (credit: WDO).

**exciting nightlife, an innovative arts scene and one of the world's fastest digital infrastructure systems, Seoul has transformed into a prosperous, global cultural capital in a remarkably short amount of time. Since the 1990s, the South Korean government has targeted the creative industries to drive growth – and with approximately 73 per cent of Korean designers concentrated in Seoul, the city sits firmly at the heart of the national design scene.**

Cost of living is only 2.5 per cent lower than in London, but low crime rates, high quality of life and a thriving design scene make it an attractive destination for creatives. "Lots of things happen here – projects, festivals and exhibitions," confirms Jin Kang, a member of Seoul-based design collective Ordinary People. "It's fast-paced, and this atmosphere challenges us to create cool new projects. There are a lot of opportunities and many fun people. We recommend a visit."

**A fast-paced metropolis with a vibrant pop culture, ancient historical sites,**



# BARCELONA

DESIGN SCENE ●●●○○ | TALENT POOL ●●●○○ |  
 AVAILABLE WORK ●●●○○ | CULTURE ●●●●● |  
 QUALITY OF LIFE ●●●●○

Clockwise  
 from left: An  
 atmospheric  
 Barcelona  
 alleyway;  
 Verónica  
 Fuerte at  
 Espai Joliu  
 café/ gallery  
 (credit: Enric  
 Badrinas);  
 Nathalie  
 Koutia on  
 the beach.

**There's more to Barcelona than the Sagrada Família, Antoni Gaudí and the Picasso Museum. Design is everywhere: bold logos and vibrant identities cover the buses, beach and boulevards, while a rich concentration of progressive studios and freelancers – including the likes of Mucho, Hey, Toormix and Folch – continue to raise the stakes in exciting, forward-thinking design.**

Barcelona is undoubtedly an attractive proposition for creatives. But despite its cultural diversity and ideal climate, the city dropped to 39 in Mercer's 2016 Quality of Living Survey after the recession, which hit the city hard. "Rent" has become the world's most hated word here," says Nathalie Koutia, communications director of OFFF Barcelona. She adds that creatives in Barcelona are more likely to be working for companies abroad than on local projects.

Hey founder Verónica Fuerte agrees. "There aren't a lot of opportunities here, and Barcelona is becoming very expensive to live. The cost of living has gone up but our salaries haven't."

However, neither wouldn't leave: "I love it here," says Fuerte. "It's intimate, uncomplicated and exciting. The design scene is very active – there's a lot of collaboration – and there's a good balance between work and life. I can't imagine living in a city where it's grey all day."



# BUENOS AIRES

DESIGN SCENE ●●●○○ | TALENT POOL ●●●○○ |  
 AVAILABLE WORK ●●●●○ | CULTURE ●●●●● |  
 QUALITY OF LIFE ●●●●○ |

Clockwise from left: Mariano Sigal recommends a late-night bike ride to see a different side of the city; Tango dancers in La Boca; La Casa Rosada, the pink house used by the government.

Dubbed the 'Paris of the Southern Hemisphere', Buenos Aires is a seductive city of contrasts and contradictions. Skyscrapers sit alongside shanty towns; global trends are interpreted with the city's effervescent Latin lifeblood. "It's magical and crude at the same time," says Mariano Sigal, founder of multidisciplinary design studio Cinco. "An air of freedom and non-prejudice transits its streets, and this is translated into the design scene: simple, neutral lines coexist with pop colours; French curves are mixed with rational and modernist terminations. There is an orderly disorder that's very difficult to describe."

Between 2004 and 2012, the creative sector grew by 89.1 per cent in real terms, according to UNESCO's 2016 Buenos Aires City of Design report. Today it represents up to 8.6 per cent of the city's GDP and 9.1 per cent of the city's workforce, employing almost 150,000 people. "Unfortunately, the country is in a recessive stage, economically speaking," says Sigal, adding that independent designers have responded by creating "small, genuine brands" – which is where the interesting work is, in lieu of a large local client pool. "Designers can support themselves, though, and live in Buenos Aires in a dignified way – they can have good wine from time to time and enjoy the wonderful Argentine beef," he adds.

Mercer's 2016 Quality of Living Survey ranked Buenos Aires relatively low (93rd out of 230 countries) thanks to issues in safety and drug-related violence, but with a low cost of living (34.65 per cent lower than London), good work-life balance and a rich cultural heritage, Buenos Aires remains an attractive proposition for expats and visitors.

## DESIGNER HOLIDAYS

DELVE DEEPER INTO THE LOCAL CULTURE WITH THESE TIPS FOR GETTING MORE FROM YOUR HOLIDAY AS A CREATIVE

### 01

#### VACATION WITH AN ARTIST

Want to learn a new skill while on holiday? Check out the new venture from R/GA New York creative director Geetika Agrawal, Vacation With An Artist (VAWAA), which allows holiday-makers to spend a few days in the studios of talented artists around the world while they learn a new and specific creative skill from a master of that art.

Studio sessions can vary from 10 hours to 100, and are open to a maximum of three guests. From stencil art in Argentina to Japanese calligraphy in Kyoto, workshops are geared up to ensure you return home feeling inspired. More info: [www.vawaa.com](http://www.vawaa.com)

### 02

#### ATTEND A CONFERENCE

The global design calendar is packed with incredible events all year round. Whether you're after a heavyweight experience such as OFFF Barcelona (6-8 April), HOW Design Live (2-6 May) or Typo Berlin (25-27 May), or a more intimate evening of inspiration such as that offered by global 'networking' series Glug, there's no better way to meet new creatives – and recharge your batteries – than to tie in your holiday with a cracking local event. Check page 17 and our regular event listings for details of upcoming events.

### 03

#### GET ON THE GRID

Curated by designers and creative companies around the world, On The Grid is a neighbourhood guide that promotes meaningful travel. DesignStudio, Chrissie MacDonald, NB Studio, Easy, Monotype and Edenspiekermann are just some of the hundreds of creatives to have put together a guide for their individual corners of the world, highlighting everything from local gems and secret city spots to interesting architecture, vintage shops, beloved bars and bakeries.

The project is still growing: new cities and neighbourhoods launch weekly, and they're looking for ambassadors – so get in touch if you want to put your local area on the map. More info: [www.onthegrid.city](http://www.onthegrid.city)





# MONTREAL

DESIGN SCENE ●●●●○ | TALENT POOL ●●●●○ |  
 AVAILABLE WORK ●●●●○ | CULTURE ●●●●○ |  
 QUALITY OF LIFE ●●●●○ |

Montreal isn't called a 'city of designers' for nothing. Data obtained by

Top: Eve Duhamel and Julien Vallée in their favourite cafe, Bagel etc. Middle: Les Boules Roses (credit: Claude Cormier). Bottom: one of many quirky buildings in the city.

UNESCO shows that in 2015, over 25,000 designers worked in the city, with the field responsible for 34 per cent of the overall economic impact of the cultural sector. With a thriving arts and music scene, Montreal is young, multicultural and boasts some of the most exciting names in the industry – including studio Vallée Duhamel.

"Montreal is big enough to have all the good parts of a city; nice museums, great restaurants and a very good music scene, but at the same time it's small enough that you can connect with a lot of different people and grow a network that's really interesting professionally," says Julien Vallée, co-founder of Vallée Duhamel. He highlights Mile End – an ethnically diverse neighbourhood in-between Montreal's francophone and anglophone districts – as a particularly active neighbourhood for creatives.

Salaries tend to be a little lower than other cities in Canada – Payscale.com puts Montreal's median graphic designer salary at C\$40,222 – but the cost of living is lower too. "There are a lot of great studios and freelancers here," smiles Vallée.



# MELBOURNE

DESIGN SCENE ●●●●○ | TALENT POOL ●●●●○ |  
 AVAILABLE WORK ●●●●○ | CULTURE ●●●●○ |  
 QUALITY OF LIFE ●●●●○ |

Top: The city's Ombra salumi bar. Middle: "For me, the most inspirational part of the city is the beach," says Johnson. Bottom: Melbourne has top-class architecture.

In Melbourne, food and drink are taken as seriously as design. Peer into any of the city's gritty alleyways and you'll be rewarded with cool cafes, trendy bars and boutique galleries, while a thriving design culture ensures creativity around every corner. "You can't walk far without seeing a really well-crafted piece of graphic communication, cool sign or cafe identity," says Pete Johnson, founder of design studio Can I Play. "There are world-class graphic, fashion and furniture designers along with some of the best architects on the planet. Inspiration is only a block or two away."

Average pay sits around AU\$50,190 per year, says PayScale, but while cost of living is cheaper than Sydney, Melbourne isn't cheap. "Housing prices are though the roof," says Johnson, adding that design is a popular career choice so competition for jobs can be tough. "That said, it's a great place to get in the mood to design. And everyone seems to be having a good time on a Friday evening!"

# ONES TO WATCH

THE GLUG TEAM ARE HERE TO HIGHLIGHT EIGHT MORE OF THE WORLD'S MOST EXCITING CREATIVE CITIES, FROM ESTABLISHED DESIGN HUBS TO UP-AND-COMING DESIGN AREAS

## AMSTERDAM

Dutch design is justly famous. Spoilt for culture, Amsterdam's museums and architecture are world-class, while an abundance of global brands provide work and creative opportunities. "Amsterdam is the perfect size for a great and varied creative network," says Glug Amsterdam host Dickon Langdon. "It's very easy to find great people to collaborate with."

He continues: "Wages are competitive with London and the cost of living is cheaper. There are also tax advantages in place for highly skilled migrants, such as people in the creative industries. Also, Amsterdam is very clean and safe."

## TAIPEI

One of Glug's newest chapters is based in Taipei, and judging from the vibe we get from host Oliver Chang and his team, Taiwan's capital city offers an updated and eclectic creative landscape. Thanks to a nationwide effort to grow the arts and start-up scenes, the creative industry is thriving – with a noticeable upswing of exciting new roles to explore as a creative. Taipei also has a huge number of art galleries, museums and co-working areas, and empty warehouses are constantly being transformed into art spaces.

## STOCKHOLM

Marked by a rich design history, thriving start-up scene and fantastic work-life balance, Stockholm's creative industry is healthy, varied and exciting. Competition for clients is fierce, says Glug Stockholm host Jenny Theolin: "Most agencies I know work with international and global clients. But we have great talent in Stockholm. We're also known for product, fashion and furniture design; as well as digital – like Spotify – and gaming. Our Modern Museum and Photography Museum are world-class. And every home is a mini design gallery. Swedes certainly do have great taste," Theolin grins.

## COPENHAGEN

It's little wonder that Copenhagen consistently pops up as one of the most creatively engaged capitals in the world. The city is known for its vibrant, sociable, trend-setting and experimental culture, and you can quickly see how this comes together to produce an ever-evolving creative mecca for designers, artists and makers from all walks of life. Home to university bodies of art and design such as KEA, KADK and CIID, and an excellent selection of museums, art galleries and creative art, the city attracts talent from all the corners of the world.

## DAKAR

Now this is a city to keep on your radar: the work coming out of Dakar is influencing not only Senegal, but the rest of West Africa too – and increasingly the globe. Dakar is home to an array of high-impact creative festivals, such as Dak'Art: the African Contemporary Art Biennale; Dakar Fashion Week; and the World Festival of Black Arts. Boasting many museums and galleries, Dakar has also been listed as a UNESCO Creative City since 2014. We're excited to see the level of support and investment being put into the creative sector in this city.

## SHANGHAI

Shanghai has been at the forefront of China's innovative, trendy and ever-changing creative scene for a long time, with a boom of creative institutions, organisations, festivals and networks evolving across all corners of the city. Countless brands, global agency networks, start-ups and design studios are present in Shanghai, collectively proving the city's importance and influence on both a local and global scale. Shanghai's endless galleries and museums are particularly interesting, as they display everything from contemporary art through to more traditional craftsmanship.

## NEW ORLEANS

For decades, New Orleans has been a progressive venue for food and music, but the city is now transitioning into a mecca for all kinds of artists. In a recent survey by SmartAsset, it was named the number one city in the US for creatives. Not only does it offer cheaper-than-average rent and living costs, it also has the largest percentage of artists living in the same area. From uptown to downtown, this city is filled with galleries, pop-ups, architectural gems and people from all kinds of backgrounds.

## PRAGUE

There's no doubt that Prague's deep cultural heritage has informed its current identity. However, the increased cultural funding efforts and growth of the city's design scene suggest that the city is quickly becoming a cultural centre in central Europe on more levels than solely being named a UNESCO Creative City. It has an abundance of galleries, art museums and festivals – such as Designblok – and Glug's friends from Creative Mornings are also established in the city, alongside global network Impact Hub.

**Fancy hosting a Glug chapter in your own home city?**  
Find out more at [www.glugevents.com/host](http://www.glugevents.com/host)





## PART 5

This special 10-part series, in partnership with D&AD, is curated by this year's New Blood trustee Tom Manning. Each advice-packed article reveals the skills it takes to survive and thrive as a young designer in the modern industry, and this month, Tom explores how to get the most from a mentor in eight simple steps. *Subscribe today to guarantee you get the rest of the set: see page 42.*

## D&amp;AD NEW BLOOD AWARDS

Entries now open for 2017 at  
[www.dandad.org/newblood](http://www.dandad.org/newblood)



**TOM MANNING,  
D&AD NEW BLOOD  
TRUSTEE 2016**

*Tom is carpeing all the diems. Attempting not to make advertising as a junior creative at Havas London, he was also elected D&AD New Blood trustee in October 2016. In his spare time he makes, designs and codes fun things on the wild wild web. He wrote this bio himself, in the third person, to try and make it more legit. [www.dandad.org](http://www.dandad.org)*

YOU

INTIMIDATE

ME

AND I HOPE

ONE DAY I

INTIMIDATE

YOU.

THANKS  
 HELPING  
 NOT BE  
 BANKER

## FEATURED WORK

London's School of Communication Arts has a range of thank-you postcards that students are encouraged to send to their mentors.

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**PART 1** Fear and confidence often go hand in hand, and that's not always a bad thing. Part one revealed why the fear of doing something bold is an essential ingredient in a great creative.

**PART 2** In the second part, we examined the art of fulfilling a design brief, why it's about understanding your audience, and how it resembles meeting a new person at a party.

**PART 3** Part three saw an exploration of the importance of discovering your career goals and purpose, and why these don't necessarily have to conflict with making money.

**PART 4** Last issue, Tom looked at how best to transform your digital ideas into captivating solutions, with the goal of being more interesting than Netflix. *For back issues, turn to page 74.*



Thank you so much for coming in and  
 helping me to realise the importance  
 of condensing and compacting my  
 writing in the pursuit of perfecting  
 my craft as a wordsmith so that  
 my copy is free from all verbosity  
 and grandiloquence ensuring my  
 communications are delivered more  
 happily, pithily and succinctly.

## GET MORE FROM YOUR MENTOR

In part five of our D&AD New Blood series, **Tom Manning** explains the eight steps to a successful mentor-mentee relationship

For all the books on design and creativity, there's no substitute for having a stream of mentors in your life. I learned this lesson while studying at School of Communication Arts – an advertising school housed in a church in Brixton, South London. Despite being called a school, it doesn't have any teachers. Instead, it has a network of over 1,000 mentors, who all donate a couple of days a year to share their knowledge with the students. I spoke to the school's dean, Marc Lewis, about what you should look for in a mentor, and how you can best build a powerful working relationship.

### 1. BE THERE IN PERSON

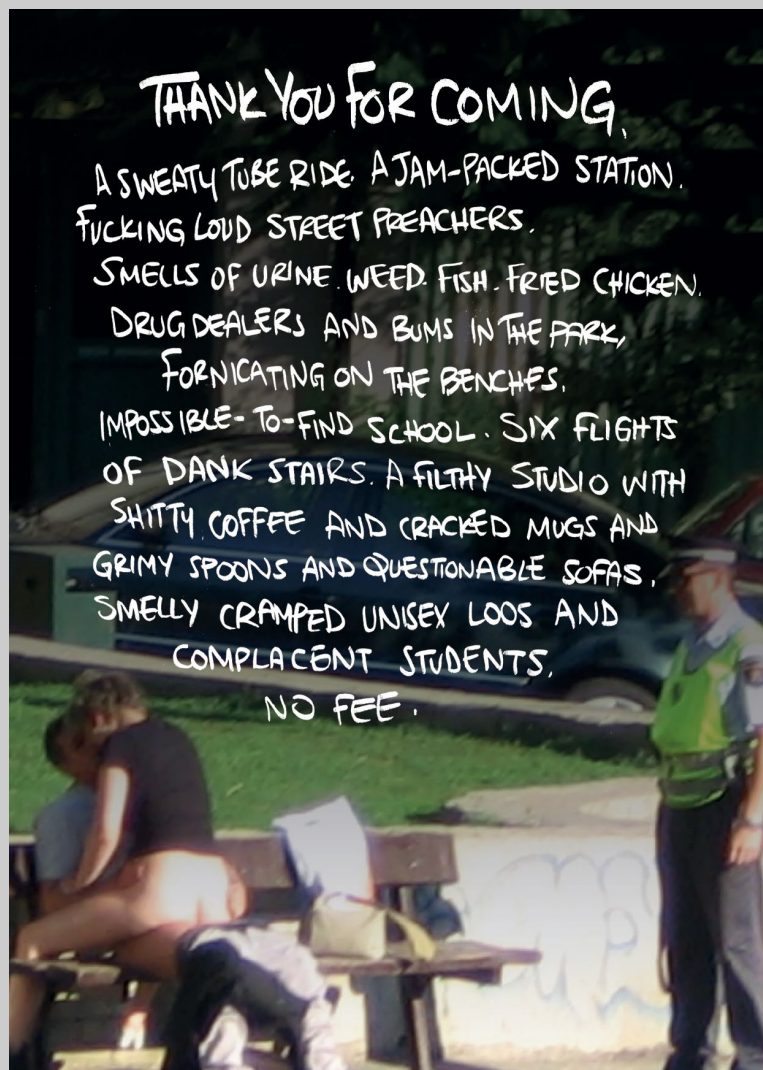
When I wanted to meet my current boss, Andy Sandoz, I called the office where he worked, saying that it was the half-term break, and rather than work at home in my pants, did they have a free desk I could use? I ended up with a desk for a week, where I met a bunch of brilliant creatives before finally, at the end of the week, one of them introduced me to Andy. So think about closing your laptop and getting out into the world and meeting people.

### 2. KISS A LOT OF FROGS

"Every frog might be someone's prince(ss)," says Lewis. "My advice is that creatives need to get themselves into situations where they can meet lots of interesting people." When you start searching, do so with an open mind. People don't always need decades







## MENTORING IS FLUID AND YOU SHOULD BE CONSTANTLY ON THE LOOKOUT FOR NEW MENTORS

of experience to teach you something. Creatives who are newer to the industry can often empathise more with the stage you're at and could also offer you more relevant advice.

### 3. CHECK YOUR MOTIVES (AND THEIRS)

It's always worth checking what you actually want from a mentor before you go looking. Although mentors can open new doors, you shouldn't be angling for a job offer or a big name that you can drop into conversation. Lewis also recommends asking the same question of potential mentors, "The role of a mentor is not to ask, 'What's in it for me?' or, 'What's in it for us?' but 'What's in it for you?'"

### 4. ACT ON ADVICE

The people you want to talk to are often short on time, which forces you to prioritise what you want to ask them. "What would you do if you were me?" is often a great question that forces your mentor to empathise with your current position. And if you

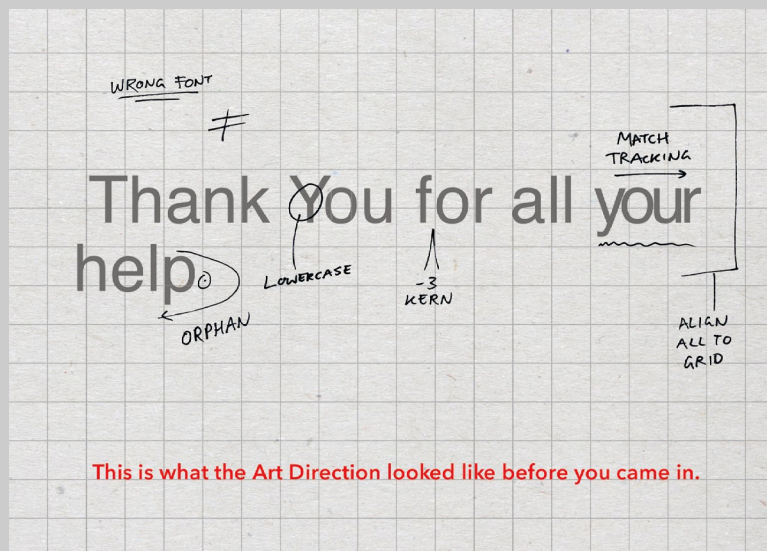
trust that they have your interests at heart, Lewis says, "however difficult or uncomfortable it is to hear, you know their advice to be true." So act on it. Then give them feedback, tell them how it went and ask them what they suggest you do next.

### 5. EXPAND YOUR NETWORK

A mentor isn't about finding 'the one'. As Lewis says, "Mentoring is fluid and you should be constantly on the lookout for new mentors who can help you on your journey." Once you have a solid rapport with a mentor, it's always worth asking if they know anyone they think you should meet that could help you. Not only does this help to grow your network, but receiving a personal introduction will carry a lot more weight than emails and cold calls.

### 6. CHALLENGE YOUR MENTOR

Speak truth to power! You should always feel able to challenge your mentor's advice. "There is no ego in the room when I engage with one of my mentors, and debate is encouraged," says Lewis. "I find that when I am challenging advice, I am really asking myself the



This is what the Art Direction looked like before you came in.

## COULD YOU BE A MENTOR?

FIND OUT IF MENTORING AN ASPIRING DESIGNER COULD BE RIGHT FOR YOU

There's much to gain from having a mentor, but there's just as much to gain from being one. Mentors at School of Communication Arts complete a survey which asks what they got out of their time at the school. Here's what they said:

"It makes me excited about the industry."

"I loved being energised by a group of excited, enthusiastic young creatives."

"Helping people; feeling that their work will be a little better for my input."

"The energy and enthusiasm is infectious."

"It was so inspiring!"

Mentoring others can energise your own creative practice. It's also an opportunity for self-reflection. For many of us, our work is so full on that we rarely ask the deeper questions about our industry that are often put to you when mentoring. From mentoring at D&AD's night school, Shift, I came away feeling proud of the industry I work in. I also felt clearer on its shortcomings, and had a sense of how to take ownership and fix those problems.

If you have experiences of advertising or design you think others would benefit from, why not contact D&AD or School of Communication Arts?  
SCA: [clare@schoolcommunicationarts.com](mailto:clare@schoolcommunicationarts.com)  
D&AD: [hilary.chittenden@dandad.org](mailto:hilary.chittenden@dandad.org)

important questions in pursuit of the right answers. Mentoring is not about one person telling another what to do, it is about working things out together. It should be active, not passive."

### 7. KEEP THEM IN THE LOOP

Your mentor wants to feel like the time they spend with you is helpful, so let them know what happened next. Some form of contact every month is enough to let them know how you're getting on. And it doesn't have to be all about you; if you see an article or news story you think is relevant to their interests, share it!

### 8. GIVE THANKS

It's important not to abuse the generosity of a mentor. Lewis tells me that School of Communication Arts is built on a model of reciprocity: "I believe that giving thanks is incredibly important. All social transactions should be fair, and ideally should be win-win." When I studied at SCA, there were always postcards on hand to send mentors. Handwritten notes feel much more personal than an email, and showing thanks is essential to maintaining a healthy relationship. ■



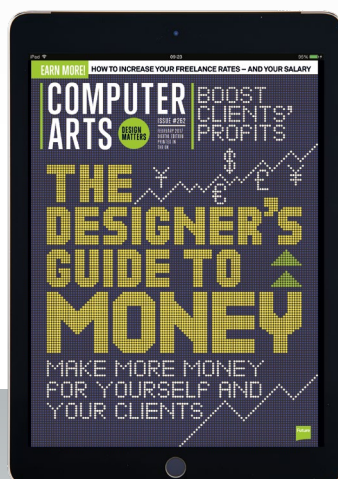
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- Is virtual reality the future of design?
- How to be more engaging online
- The rise of the short design course



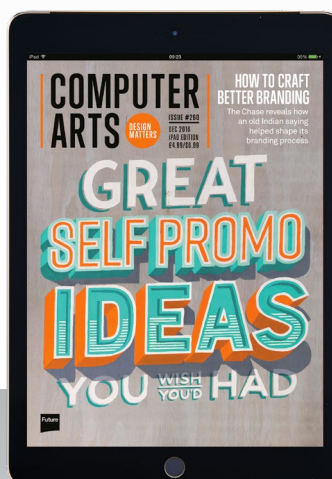
## ISSUE 262 FEB 2017

Earn more money for you and your clients with our guide to money! Plus, we chat to Parisian illustrator Ugo Gattoni and go behind the scenes at Animade.



## ISSUE 261 JAN 2017

Get the low-down on the colour trends of 2017, get more out of your side projects, and discover the secrets of fulfilling a brief with D&AD New Blood.



## ISSUE 260 DEC 2016

Discover how to generate powerful ideas for self-promotion, learn how agencies keep on top of multiple projects, plus the crucial steps in starting your own studio.



## ISSUE 259 NOV 2016

We reveal the UK's top 30 design studios in our UK Studio Rankings, plus five challenges that all freelancers face, and how to overcome them.

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# PROJECTS

Computer Arts goes behind the scenes with world-leading designers as they reveal their working processes...



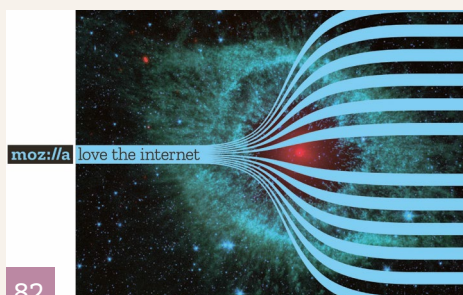
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## VIDEO INSIGHT

### DESIGN WITH SUBSTANCE

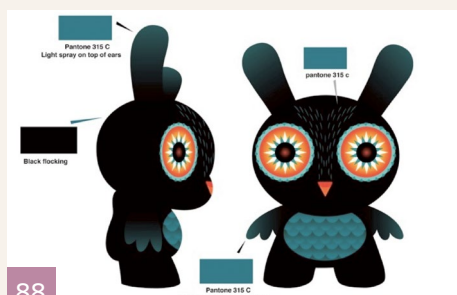
We go behind the scenes at Purpose to discover how the London-based studio's four-stage creative process helps them to consistently produce design with substance



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### MOZILLA'S NEW LOOK

How Mozilla worked with its community and design consultancy johnson banks to create a fitting new identity



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### MAKE A CHARACTER BIBLE

Lars Denicke and Peter Thaler share key advice from Pictoplasma's character bible workshops



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### BBC THREE GOES SOCIAL

Why Studio Output engineered online channel BBC Three's branding with a 'social-first' strategy

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 brand  
impact  
awards.

## VIDEO INSIGHT

# HOW TO DESIGN WITH SUBSTANCE

According to Purpose, designers are closer to engineers than artists – and this belief that creativity can solve real business problems helps set the agency apart

**A**ccording to Purpose's founder and executive creative director Rob Howsam, the clue is in the name when it comes to defining the agency's USP: "It came about because we all really believe in the power of creative thinking," he explains.

"It's about the fundamental power of great ideas, and innovation. That goes quite a way beyond the craft – we're keen to see how we can channel that creative thinking, that problem solving, to help make a real impact."

Back in 2003, Howsam was at The Partners when he made the decision to start Purpose with the support of Gyles Redmayne, who ran a production company in the basement of the building that Purpose now calls home.

"Gyles and I took a good year-and-a-half to get to know each other, and realised we had lots of shared values and opinions," Howsam continues. "It started with me on a placement on a daily basis. There was all this space, but Gyles said, 'Don't worry, you'll grow into it,' and off we went. We were fortunate that we had financial backing initially. It's rare in the industry, and meant we could recruit great people."

Three years on, that included Howsam's co-ECD Stuart Youngs. "Rob and I spent nine months from our first conversation to when I joined," recalls Youngs. "You've gotta be sure."

Purpose has thrived since, fuelled by an unwavering belief in the power of creative thinking. We spent a day filming at the agency's West London base to explore what 'design with substance' really means in practice...

### Talk us through Purpose's founding principles...

**Rob Howsam:** We built the agency on one core idea: design with substance. That's still true, but

the world is completely different now. It's about applying design thinking and craft to create a living, breathing brand experience. Clients' challenges are much greater than just, 'Can you come up with a creative campaign for us?'

**Stuart Youngs:** When we go into a presentation or a pitch, we build our whole proposition around that idea of design with substance.

**RH:** We're not about fluffy stuff.

**SY:** Our creativity is always well-informed. It's intelligent, and it's impactful. I think we probably started with 'ingenious' on the end too. It's about how we can find ideas that surprise us.

### How do you communicate these principles and the way you work to your clients?

**SY:** Often, design companies present themselves to the world just by showing off great creative work. They imagine that everyone knows what they're looking at. Yes, there are great people who can be attracted by that shop window, but there are probably more organisations who could benefit from our services, but who wouldn't recognise good design over bad design.

**RH:** But they do recognise business challenges. Even if they don't necessarily know if something is a great execution or not, they will understand if creativity has helped a client to overcome a business challenge. It's results driven.

**SY:** The flip side of that is that there are many clients who do come for the work, and they're very excited by the craft as well.

**RH:** It's a balance, isn't it? You can have the craft and the aesthetic, but you've got to be solving a problem. That's where the business has shifted most profoundly. We solve graphic design problems, but often clients employ us to solve business challenges. It's creative thinking, as opposed to creative execution. ➤

### PURPOSE

A multiple winner at CA's Brand Impact Awards, Purpose crafts design with substance and has worked with top brands including Orange, Virgin Atlantic and Apple, as well as various clients in the education sector, such as Apprenticeships and City & Guilds.  
[www.purpose.co.uk](http://www.purpose.co.uk)





Watch the videos on our YouTube channel: [www.bit.ly/ca264-purpose](http://www.bit.ly/ca264-purpose)



► **How do you work with external partners to develop that thinking? Your website says you've worked with neuroscientists...**

**RH:** We believe that if you can better understand people – their psychology, their behaviour – then you can design much more effectively. That's where the neuroscience comes in...

**SY:** When one is involved in shaping brands, it's such a collaborate process. There are so many different people you can draw on at different stages to help clients tackle particular issues. We have met some very intelligent, interesting people through different clients, and try to build up that arsenal of great people to draw upon.

**RH:** We worked with a behavioural change specialist recently. Two companies were merging, and they wanted to align behaviours. That's not typically the sort of problem an agency like ours would get, but that's the space we're in and you need this pool of people who are real experts in particular fields to draw on. It creates a point of difference for us, because there are not many agencies who are embracing that.

**SY:** Big data and machine learning are coming into the fold, too. Understanding how to interpret that is going to be of huge, huge value.

**RH:** Trend forecasting is a real specialism, as well. You need feelers out in so many different areas. We work with Future Laboratory to gather information on key trends, which is super helpful in pitches – you can go in and say: 'This is what the future of a charity looks like,' and so on. To do that internally would take weeks. We've tried.

**How do you measure the impact of design?**

**SY:** We always say, 'if we're all about design with substance, we'd better be able to prove it.' It helps to set benchmarks upfront as part of the briefing process. That's not easy, but the simpler, more measurable and more realistic they are the better. In the digital age, it's easier to track certain elements in real-time.

**RH:** It's really important when you begin a project to benchmark where the organisation is today. We have a whole raft of methodology, quantitative and qualitative, but you need buy-in from the organisation – financially, and also in terms of their time. They need to commit to it.

**Clients are more willing to invest if you can prove the effectiveness, basically...**

**RH:** Absolutely. As people understand the value of design, and its proof of capability comes to the fore, you have to prove you can deliver and make a change. Otherwise it's just like, 'It looks better.' Great. What difference is it making? ▣



**Above:** Inspired by spider diagrams, Purpose's work for the Society for Experimental Biology won a Brand Impact Award in 2016.

**Left:** Based on the concept of "a stage for life, the agency's versatile Birmingham Hippodrome rebrand also scooped a BIA trophy last year.



**TAP TO WATCH THE VIDEO NOW**



**STUART YOUNGS  
AND ROB HOWSAM**  
Executive creative directors

Formerly at Lewis Moberly and The Partners, Rob co-founded Purpose back in 2003. His fellow ECD Stuart Youngs joined the agency three years later, having spent seven years at CDT Design.

**CREATE DESIGN WITH SUBSTANCE**

In our first video, executive creative directors Stuart Youngs and Rob Howsam explain how Purpose's rigorous four-step approach works, and how a focus on creative thinking helps maximise their value to clients.

**Right:** For this Bedell Cristin branding project, Purpose engaged with 100 people via extensive site visits, interviews and focus groups.

**Below:** Bouncepad identity, reflecting the “vibrant, ambitious and transformative personality” of the iPad kiosk company.



## REFINE YOUR STUDIO'S PROCESS

Rob Howsam and Stuart Youngs explain how Purpose's four-stage 'See, Think, Create, Do' approach helps add substance to the work

### 1 Step back, look around and ahead

Stage one – 'See' – is about understanding the client, involving everything from weekly surgeries in a brand's infancy to quarterly tactical and annual strategic reviews. "See" is about emotion," explains Stuart Youngs. "What are this organisation's ambitions; what does the marketplace look like; what are the internal and external perceptions?"

### 2 Write the strategy

In stage two – 'Think' – Purpose develops that insight into a narrative that informs the brand strategy. "Think" is how you take all that understanding and articulate it into something that becomes a brief for everybody internally," says Youngs. "It becomes a strategy for that organisation, and then you can start to build a plan."

### 3 Turn the talk into the walk

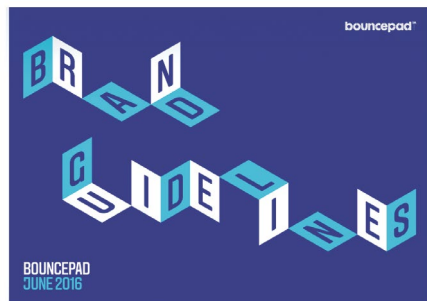
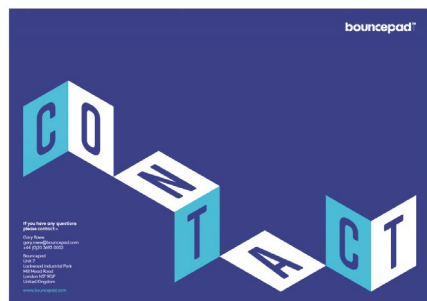
"With 'Think', you have your brief. Then it moves into the 'Create' stage, which is bringing that to life," continues Youngs. Here, the strategy is translated into a distinct, relevant brand experience that can adapt to different environments.

### 4 Make it run

The last stage, 'Do', is about building the brand from the inside out, from inspiring people internally, to providing guidelines and magnet systems, to delivering coherence through all communication channels. "Purpose is all about how we channel great creative thinking. We're problem solvers – closer to engineers than artists," says Rob Howsam.

### 5 Look again

A brand needs constant attention to be effective, so the cycle continues. Purpose helps brands evolve by embracing new technology, market developments and changing attitudes – collaborating with a network of specialists in everything from trends forecasting to behavioural science.



TAP TO WATCH THE VIDEO NOW



#### **BECKY HOLMES**

Studio manager

#### **KATIE KATSOURIS**

Senior account manager

As studio manager, Becky has spent the last nine years honing the Purpose process to perfection. Katie is one of the studio's newest recruits, having joined in 2016.

### PERFECT THE PROCESS

In our second video, studio manager Becky Holmes and senior account manager Katie Katsouris reveal how they help the agency juggle multiple complex projects, and share the value of a tried and tested process.





**Left:** Miniature scenes were hand-crafted and shot in-house for this pack to celebrate 500 years of Royal Mail. Stamp design by Atelier Works.

**Below:** This San Fran poster explores the fragility of a city on a fault line. The top sheet is torn in half, and there's a rock texture embossed.



## HOW TO MAKE IT IN A TOP STUDIO

Senior designer Amie Herriott and designer Greg Deacon share some pro advice for their peers

### 1 Spend time with the brief

"Dissect it. Possibly rewrite it," is Amie Herriott's advice for dealing with a brief. She recommends starting with a blank sheet of paper, and although thorough research is essential, she adds that the best ideas can come when you give your subconscious time to digest your thoughts: "Often I'll be cycling home from work, or on the tube."

### 2 Work from a core thought

"We tend to work from a mission statement at the start, which is purely words, and then build around it," reveals Greg Deacon. "It's a bit of a shortcut in that aspect."

### 3 Stick work on the wall

"There's no point having a small idea sat in a corner of a journal," insists Deacon. "Everything here goes up on the wall. Great ideas have come from someone going into the kitchen, digesting something and then having a conversation across the desk."

### 4 Talk to your creative director

"Creative directors are not these big, scary people that you have to book in meetings with and be too formal with," says Herriott. "Try to get as much face time as possible."

### 5 Get stuck in

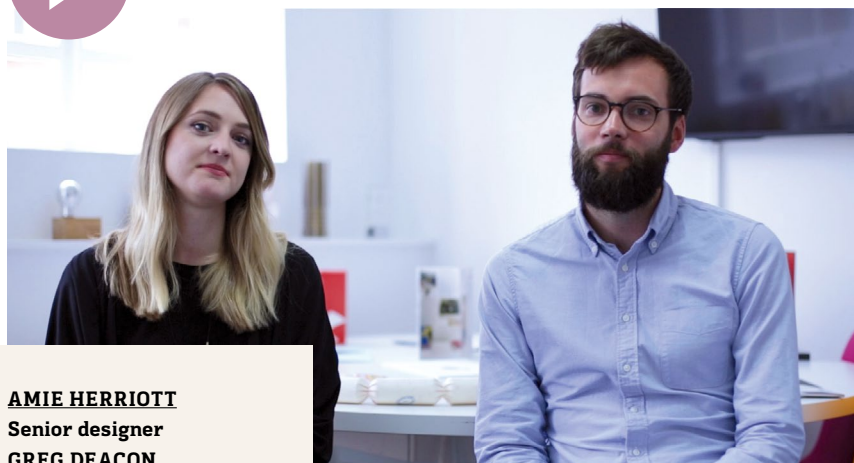
"If ever you're working with a digital partner, get stuck in," says Herriott. "It's too easy to just hand it over and allow the specialist to do their job, but it always helps to have a greater understanding of what's possible."

### 6 Go to the focus groups

"We always try and get along to focus groups so we can see first-hand what people are saying, because sometimes there are surprises there," reveals Herriott. "It's interesting when you're so deeply engrained in a project to see the people who are just that one step further."



TAP TO WATCH THE VIDEO NOW



#### AMIE HERRIOTT

Senior designer

#### GREG DEACON

Designer

Amie joined Purpose as an intern six years ago, and rose through the ranks, while Nottingham Trent grad Greg has three-and-a-half years under his belt.

### MAKE IT AS A DESIGNER

In our final video, Amie Herriott and Greg Deacon from Purpose's design team recall how they got a foot in the door of the agency, and share some of the secrets of their success so far.

Watch the videos on our YouTube channel: [www.bit.ly/ca264-purpose](http://www.bit.ly/ca264-purpose)

# PERFECT YOUR VIDEO GAME MODELLING

Artists from Epic Games, Insomniac and Riot Games share the secrets to better video game character models!



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Issue 219 on sale now!







**moz://a** love the internet

■ PROJECT DIARY

## OPEN-SOURCE DESIGN: MOZILLA'S NEW IDENTITY

In this innovative rebrand, Mozilla worked with its community and agency **johnson banks** to achieve a fitting new look



**MICHAEL JOHNSON****Founder, johnson banks**

Michael Johnson founded branding agency johnson banks 25 years ago, and works with an array of corporations, cultural institutions and charities. The johnson banks method is always evolving; clients include Virgin Atlantic, Shelter, DEC and the Science Museum.

**THE APPROACH****Michael Johnson**

In the '00s, Mozilla had a dinosaur logo designed by Shepard Fairey, but this was gradually sidelined until the more recent decision to adopt a Meta-esque typeface, Fira. This font was adopted across Mozilla's applications and used to write its name and many of its sub-brands. The typeface had become a corporate identifier to many in Mozilla's community, but said very little about the organisation itself. The entire graphic style was strangely corporate, a little dull, and didn't represent Mozilla's desire to speak up for internet issues.

**THE DESIGN STAGE****Michael Johnson**

Dealing with multiple stakeholders isn't that unusual for us. Our Action Against Hunger rebrand involved around 50 countries. However, this was the first time that we had thousands, not hundreds, of views to analyse.

The main way external viewers were able to comment on the rebrand was through the Mozilla Open Design Blog, and the work was also displayed at Mozilla conferences at various stages during the project.

We spent a bit of time in San Francisco, interviewed key team members and immersed ourselves in the work Mozilla had done so far. Then we started summarising that down into some verbal narratives to exhibit at the Mozilla London conference in June last year. The aim of this first stage was to ask which of the verbal narratives felt most like 'home'.

Keen to look at the problem from multiple angles, we developed seven visual approaches (see An Open Process). They were shared widely, and it's fair to say that a lot of the early commentary was pretty negative. ➤

**PROJECT FACTFILE**

**BRIEF:** Mozilla wanted johnson banks to help define a new strategic and brand position, and to express that in a new brand identity. Part of that included communicating the organisation's not-for-profit and 'protect the web' aspects more clearly. People were still confusing Mozilla with its main product, Firefox.

**AGENCY:** johnson banks, [www.johnsonbanks.co.uk](http://www.johnsonbanks.co.uk)

**CLIENT:** Mozilla, [www.mozilla.org](http://www.mozilla.org)

**PROJECT DURATION:** 10 months

**LIVE DATE:** January 2017



**TIM MURRAY****Creative director, Mozilla**

Tim is a brand culturist who helps organisations shape their public expression. He's been in the industry over 20 years and has worked with Target, The Sharper Image, Smith & Hawken and the San Francisco area branch of the Goodwill charity.

The Protocol and Dino/Eye ideas progressed to the next round, Burst was a new thought expressing the internet's connectivity, and Flame represented Mozilla as a pioneer in the field. These four went onto blogs, were focus tested worldwide, and debated at Mozilla HQ.

The decision was taken to go with Protocol, but to reboot it to become a more powerful, rounded and really cohesive scheme. We were determined to make it much more than just the :// idea. The more we thought about it, the more we realised that the 'moz://a' could begin the communication, and that words and pictures could flow after that, much like the contents of a browser bar, and much like the internet itself. The scheme started to take on the vibrancy we had been looking for all along, and after a little bit of tweaking, the client team agreed.

**THE VERDICT**

Tim Murray

From the get-go, Johnson Banks embraced the concept of working in the open and listening to feedback while shaping the work. It was gratifying to see the level of engagement,



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01 This preliminary design, The Eye, harked back to Shepard Fairey's earlier dinosaur logo.

02 Wireframe World is an 'M' that symbolises the internet.  
03 The Open Button design, representing

an internet that is always-on.  
04 Flik Flak was a logo that folded out from a flat panel, a bit like a Z card.

05 The Connector – an intertwining experimental logo.  
06 Protocol, in an early iteration, using clever typography.

07 The Impossible M – the last of the early logos – was Escher-esque.

**MAKING A MARK****THE ZILLA TYPE**

How Typotheque honed the Zilla typeface

Once the 'moz://a' approach had been approved, Johnson Banks got the Dutch foundry Typotheque on board to craft the word mark and a typeface.

"We wanted to create lettering that reacts to the slashes," says Peter Bil'ak, Typotheque's founder. "We tried to have the lowercase 'a' respond

to the angle of the slashes, and finally found a way. The dynamic angle of the top serif of the 'a' was translated to other letters, 'z' in the wordmark, and later also 'c', 'f', 'r', 's', caps and the numerals. Over 500 glyphs were modified in the Zilla slab serif typeface, which is being published open-source," he explains.

zilla:

a contemporary slab serif font

that directly echoes the new **moz://a** logo

0123456789 0123456789  
#%\$€¥:/@&\>.,?!\_

abcdefghijkl  
mnopqrst  
vwxyz



## AN OPEN PROCESS

Here's how thousands of Mozillians worldwide shaped the identity, with the company and Johnson Banks responding to their input

### 1 Verbal themes

Johnson Banks and Mozilla set out to define the organisation – where it is and where it's going. These verbal themes were aired publicly and comments were collected. One of the things this stage really highlighted was that Mozilla needed to capture the joy and magic of the internet more, and celebrate it.

### 2 Design routes

After the verbal themes were refined, seven initial design routes were created, and they were shared widely for the Mozillians to comment on. They didn't hold back, and two themes emerged – one highlighted the 'zilla' part of the name, harking back to the dinosaur imagery and represented mainly by the eye form. The other was a clever typographic

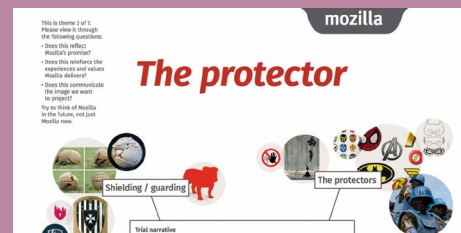
play on the internet protocol '://' within the name.

### 3 Four new routes

The Moz://a protocol and dino-eye ideas were progressed, and added to with Burst and Flame. These were posted on blogs and shared at the Brand New Conference in Nashville. They were also focus tested, and debated hard at Mozilla HQ.

### 4 Final tweaks

Taking the feedback into account, Johnson Banks and Mozilla decided to progress with the Protocol idea. It has been developed into a system that locks the mark itself in with a palette, a visual style and statements about the brand. This has now been shared and feedback is still being accepted.



Early work on the project centered around defining the brand verbally before the visual work could start.





### THE MOZILLIANS

#### Mozilla's open-source community

There are over 10,000 members of the Mozilla community around the world including staff, volunteers, artists, designers and technologists. Their feedback came through blog comments, at live forums held as part of Mozilla conferences, and the Brand New Conference in Nashville.

with more than 3,000 comments on our blog and plenty of passionate conversations at live critique sessions. At times, our commenters were able to name something that we felt in our bones but couldn't quite articulate. At other times, the comments served to reinforce what we were already thinking.

We were surprised at the number of people who thought that Mozilla and Firefox were the same thing. It reinforced our resolve to clarify that Mozilla is the champion for a healthy internet, distinguishing it from Firefox, our open-source browser. Ultimately, I think we managed to strike the right balance by crowdsourcing the feedback without turning over the design reins or simply resorting to a vote.

One happy accident was when we learned that another internet organization, Curl://, was already using URL protocol characters in its name. We also discovered that its founder, Daniel Stenberg, was a former Mozilla employee who continues to contribute as a volunteer, and he turned out to be very enthusiastic about our somewhat similar design approach.

We're really happy with the outcome on many levels. By working with our community and Johnson Banks, we ended up with a brand identity that's right for Mozilla, reinforcing our purpose and personality and attracting new people to our mission and brand. We've proven that our Mozilla values of transparency and participation can be applied to a new area – branding and design – with a really positive outcome. And we've made a lot of new friends and attracted many new followers along the way.

The next step is that we're in the early stages of developing a means for our community to contribute to a Mozilla image bank, from which we'll curate images for digital applications of our new brand identity. □

**08-11** The second design phase introduced Flame (08), which shows the company's pioneering thinking, and Burst (09), which

plays on both the connectivity and the overall health of the internet. There's also a new riff on The Eye (10), while the Protocol mark

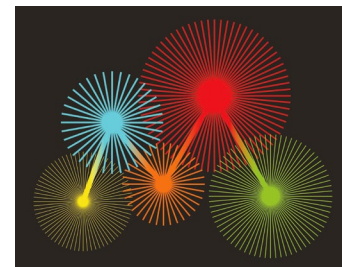
from round one is worked up further (11). **12** The tweaked, final Protocol logo in the six colours defined in the palette.

**13-14** The final part of the project involved defining what sort of images could be used alongside the mark to represent Mozilla.

**15-16** Testing out statements using the new mark brings the process full circle by going back to a verbal definition, seen in 16 on a T shirt.



08



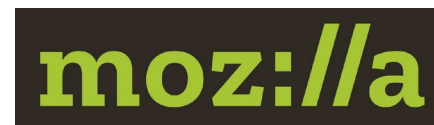
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*"I think we managed to strike the right balance by crowdsourcing the feedback, without turning over the design reins or resorting to a vote"*

**moz://a**

we stand for  
the internet

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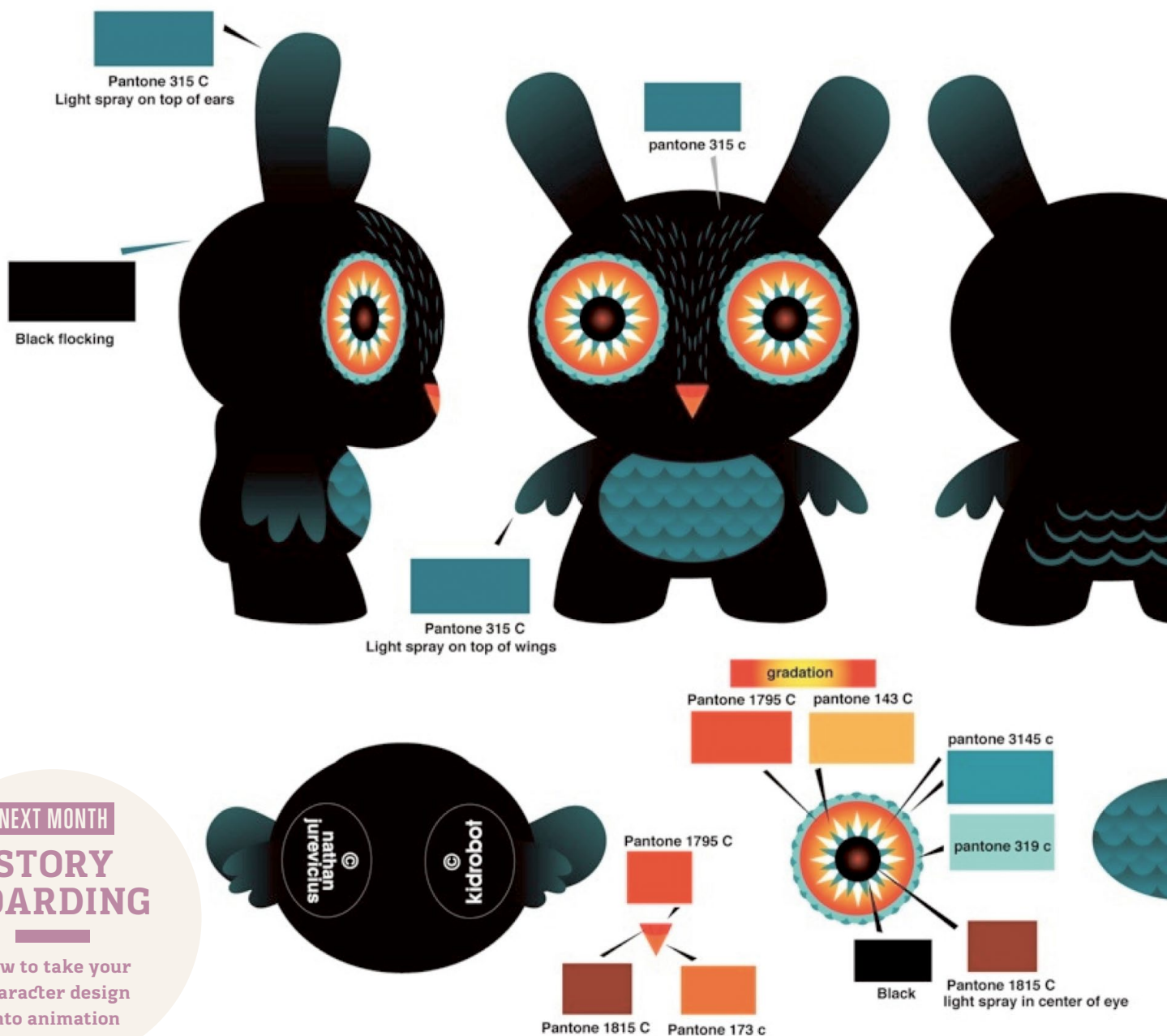


## ■ WORKSHOP

# MAKE YOUR OWN CHARACTER BIBLE

Lars Denicke and Peter Thaler share key advice from Pictoplasma's workshops on creating character bibles

Below Having a character bible can be useful when pitching your character or collaborating.



## NEXT MONTH STORY BOARDING

How to take your character design into animation



### **LARS DENICKE AND PETER THALER**

Lars Denicke and Peter Thaler are the founders and directors of Pictoplasma, an annual conference examining contemporary character design and art in Berlin. They have published numerous books and curated various exhibitions around the world. In 2013, they started the Pictoplasma Academy, which has an annual masterclass and short courses. [academy.pictoplasma.com](http://academy.pictoplasma.com)



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### **BIBLE BASICS**

Lars Denicke and Peter Thaler

For anyone working professionally in character design, a character bible is one of the most essential elements of your workflow. A character bible is the document that gathers the subject's design, turnaround, biography, hero poses, colour schemes, props and worlds in a precise, easily understood package. It's used in numerous fields of work, including animation, game development and book creation.

In our workshops at the Pictoplasma Academy, tutors Rilla Alexander and Nathan Jurevicius pay a lot of attention to all the different aspects of the character bible with the aim of encouraging attendees to take their ideas and concepts to the next level. A well-crafted character bible is the key to opening new doors, and is something you can hold in your hand to help you communicate your ideas to any potential collaborator or producer.

### **WORKSHOPPING CHARACTERS**

The very first thing our tutors get the students to do is obsessively draw their character over and over. Despite having drawn a character for years, attendees are challenged to look at new ways of seeing their design. The idea of this exercise is to break away from old habits and open up possibilities of what could be revealed if pushed. Some of the most enjoyable and fruitful exercises involve mirroring facial expressions,

human puppetry and a mind-bending fan art session. In this last exercise, everyone comes together for an intense speed-drawing event, interpreting the entire group's characters. You learn a lot from the interpretation and exaggeration of others!

Rilla and Nathan also ask attendees to work just on the silhouette of their character and cut it out from board paper. When it comes to the silhouette of your character and its most characteristic poses, it is good to reflect on basic psychological rules, such as a triangular shape standing for danger, a circle for friendliness and a rectangular form for strength. Stressing one or combining two in your design will influence how your character appears to others. The fun part is when they take this to the next step and ask students to create paper masks of their characters. Students then act out and embody their creation through a number of interactive exercises.

This leads directly to the personality of your character. As much as you work on the outer qualities, you should also think about the inner ones. We have found it practical to do a lot of brainstorming and free association, for example, filling in lists of things you like to draw, writing short biographies for your character and reading them to fellow attendees, putting your characters in a defined situation and deciding how it will react. The more you can imagine your character as a being that is independent from



pantone 315 c

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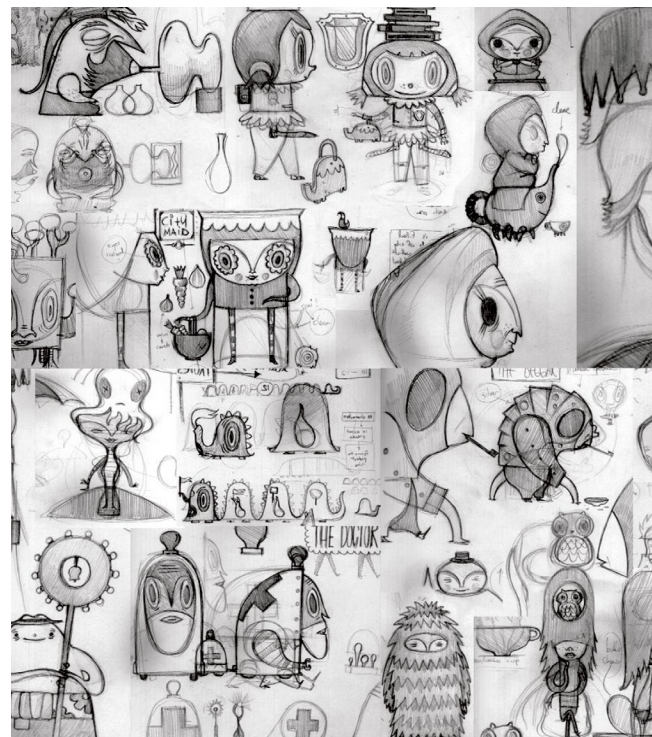
Gradation



04 Nathan Jurevicius' sketches for his character bible.

05 A collection of material gathered for one character in the workshop.

06 Nathan Jurevicius' characters with colour references.



your creation, the more you will instinctively find out about its personality.

## MATERIAL WORLD

All this is done without a computer – you will just need a pencil or pen and paper, and occasionally some board paper, scissors, glue and staples. Next is plasticine, as you need to put your character in front of you and get a 360° vision of it. As you hold your creation in your hands, touch it and take a look at it from all sides, it's a great moment that feels like you've created

*“Making a character bible will better inform you of your character and the world it inhabits”*

a new life. You will find out a lot at this stage. Things that look great in 2D don't necessarily translate well or easily into the third dimension. If the medium you want to take your character into will remain flat, you might feel you don't need this information, but even if you aim for a two-dimensional illustration, it's good to know about your creation's volume and corporeality. Working with your own plasticine model will often give you a new understanding. It is also

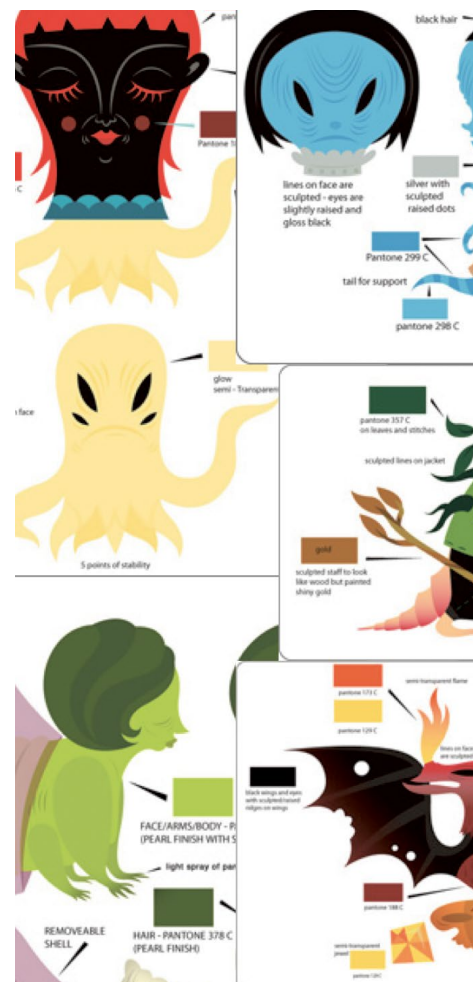
essential for you to draw the turnaround – six views that show your character from front and back, both sides, bottom and top. Again, you might never want to feature your character from these perspectives, but it helps to understand how it could look from different angles early on.

Rilla and Nathan encourage attendees to document all this material on the wall, gradually building up a collection that tells the story of their character. It's at this point we get students to transform their sketches into vector graphics, doing clean up, deciding on the most important poses, and making turnaround views precise.

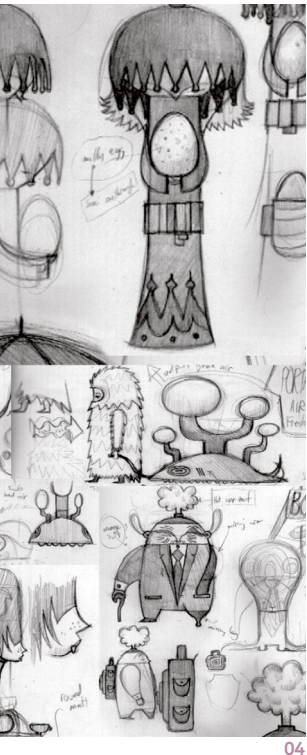
## BACKGROUND STORIES

At this stage, the character bible is finessed and polished by adding short biographies of your main character(s), a synopsis of the project and a definition of colour schemes in precise values (such as CMYK, RGB or Pantone). This process could potentially also include sidekicks, props that are important to the character or a map of the world the project is set in. Even if you never reveal these aspects of your character to the wider world, doing these exercises will better inform you of your character and the world it inhabits, and in the long-term, help you to create a more personal and rewarding final project.

Once you start pitching, communicating to others or passing your character on for production, the character bible will be an essential tool for any collaboration. □







## CHARACTER BIBLE WORKSHOPS

**DEVELOP YOUR OWN CHARACTER  
BIBLE AT PICTOPLASMA 2017**

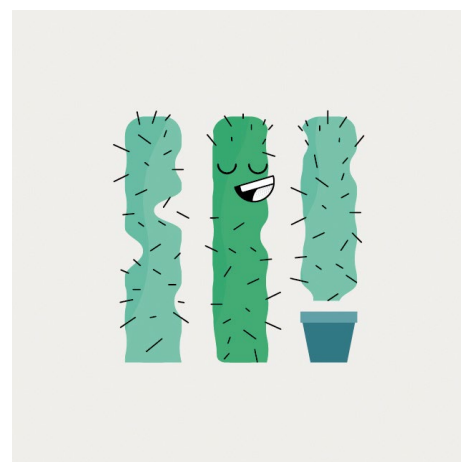
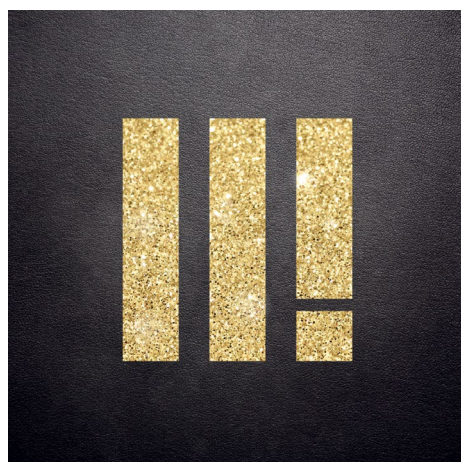
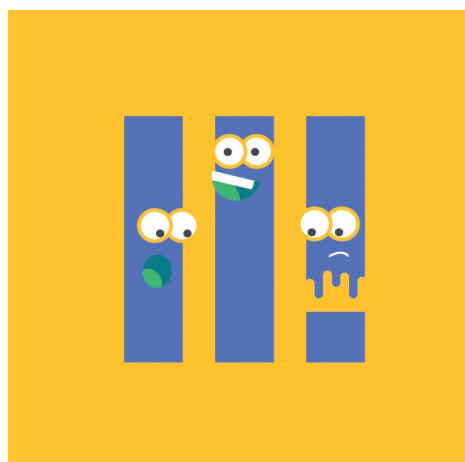
Rilla Alexander and Nathan Jurevicius are giving several workshops at the Pictoplasma Academy, including a short introduction to the character bible for conference attendees on 11 May, and an extended masterclass in collaboration with other artists and filmmakers at the end of September in Berlin.

Rilla is a renowned illustrator, who has made a name for herself as an author of children's books such as *Her Idea*, *Best Book in the World*. In addition to the Pictoplasma Academy, Rilla has been teaching character development at the Pacific Northwest College of Arts in Portland, Oregon for several years.

Nathan's work has appeared in numerous publications, advertising campaigns and galleries around the world. His Scarygirl brand has developed a huge following and manifested itself as graphic novels, limited edition figures, animations, video games and specialty products. It is currently being produced as a feature film. [academy.pictoplasma.com](http://academy.pictoplasma.com)







## ■ PROJECT DIARY

# BBC THREE: THE SOCIAL CHANNEL

How **Studio Output** re-engineered BBC Three's branding with a 'social-first' strategy





## PROJECT FACTFILE

**BRIEF:** The BBC wanted to redefine BBC Three's distinct character, and to gain better attribution for its content across all platforms, from social through to broadcast. The Corporation needed a flexible visual toolkit that would allow a range of expression for all topics, from hard-hitting promos to fun and highly shareable posts.

**STUDIO:** Studio Output, [www.studio-output.com](http://www.studio-output.com)

**CLIENT:** BBC Three, [www.bbc.co.uk/bbcthree](http://www.bbc.co.uk/bbcthree)

**PROJECT DURATION:** Three months

**LIVE DATE:** December 2016



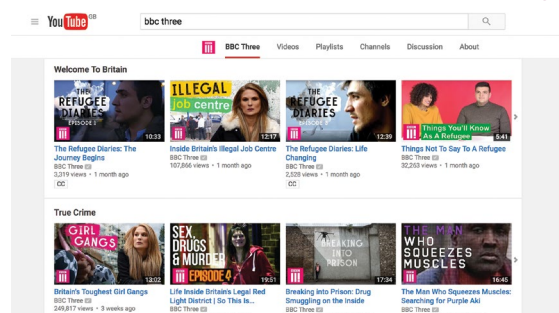
### JOHANNA DREWE

**Design director, Studio Output**

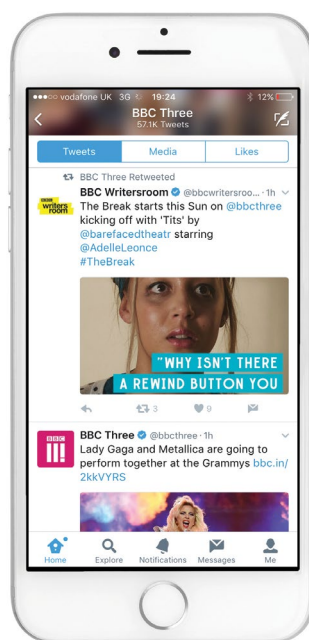
Johanna has spent 12 years exploring the area where brand and digital experience meet. Working on BBC iWonder, she created an identity system which was widely adopted across the Corporation. She also led the design team that developed a new look and feel for JK Rowling's Pottermore.



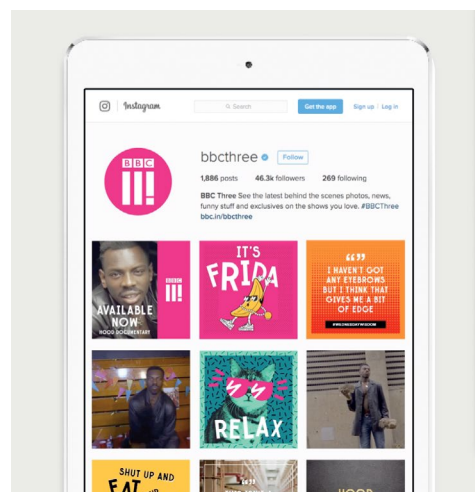
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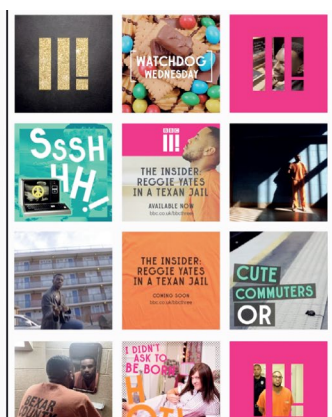
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**01** The typeface Filo gave Studio Output the flexibility to produce an edgier feel. A dynamic set of colours was also adopted.

**02** BBC Three's YouTube channel offers short form content; Studio Output designed the end boards and links.

**03** Twitter is the place to promote and signpost new content of all types in an eye-catching way.

**04** BBC Three notifiers shared on Instagram, which will also house 'behind the scenes' photography.

## MOVING ONLINE

Johanna Drewe

When on-air TV channel BBC Three was replaced by an online-only version in February 2016, the brand had to break out of the BBC's usual style, which was frightening in some ways, but also gave it more freedom. Red Bee Media designed the identity, and we were brought in to implement it, tweaking it a little to do so.

The channel is no longer a permanent venue: it's out 'on the road' and its content needs constant signposting. The audience is made up of 16 to 24 year olds across the UK. BBC Three is an important voice to them – it presents things as they are, making you think, rather than telling you what to think. This group is heavily engaged in social media, so the brand needs to live in social as well. It's not just about promoting iPlayer content, there are weekly, daily and hourly posts being created for their own sake. The idea is that BBC Three sparks the conversation all the time, not just during particular transmission hours.

In terms of a creative strategy, that meant understanding how people use different social platforms and creating visual assets that would evolve there, rather than trying to fit rigid brand assets to each platform. We simplified how the updated BBC Three mark – the 'tricon' – would be used, so that it works within the BBC's existing branding but also lives on social platforms in its own right. We also changed the channel's secondary colour palette to work better with the BBC Three pink, enabling us to create interesting new combinations. And FIN was introduced as a headline font, making it more expressive, yet anchored in the BBC's overall typographic style.

## SOCIAL PLATFORMS

Rob Coke

BBC Three is active on YouTube, Twitter, Instagram, Facebook, Tumblr and Snapchat, and the sense of the core brand gets looser as you run through that list. YouTube houses lots of short-form content, while Twitter might be



**ROB COKE****Executive creative director, Studio Output**

A founding partner of Studio Output, Rob leads on brand thinking. His work spans all aspects of strategy and creative. From vision building to brand architecture, he combines the problem-solving methodology of a designer with an empathic understanding of audience.

**05** Square graphic designed to promote serious content on social channels.

**06** A standard formula is one third for the brand, two thirds for the content.

**07** Studio Output defined a graphic illustration style for the social programme using the new scheme.



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**PROBLEM SOLVED**

## RECOGNITION AND ATTRIBUTION

### Rob Coke on making sure BBC Three content is always identifiable

Perhaps our biggest challenge was ensuring that BBC Three content is identifiable once it leaves the brand's control. This applied to original video promotions for long- and short-form content, behind the scenes imagery, and shareable posts, which are deliberately unbranded to encourage wide sharing. To solve it, we generated a wide range of different content types for review, and developed a system going from tightly to loosely branded. At the tighter end, there were rules covering layout, logo position, use of typography, imagery and colour. The number of rules and elements change as you go through the spectrum, and the most loosely branded would perhaps just use the headline font and a colour from the secondary palette.



used to promote long- and short-form show content, and it'll also signpost short news and interest stories via Best Of Three and Daily Drop.

For YouTube, we designed new end boards with jump-off links to direct the audience. For Twitter, we created a range of assets and templates to promote serious content. These show the brand at its most stripped-back, with the logo, font, colour choices and animation following much tighter principles. These pieces help to build brand recognition. For example, if you see a quick logo sting, over time you get to know that it's going to be introducing a video.

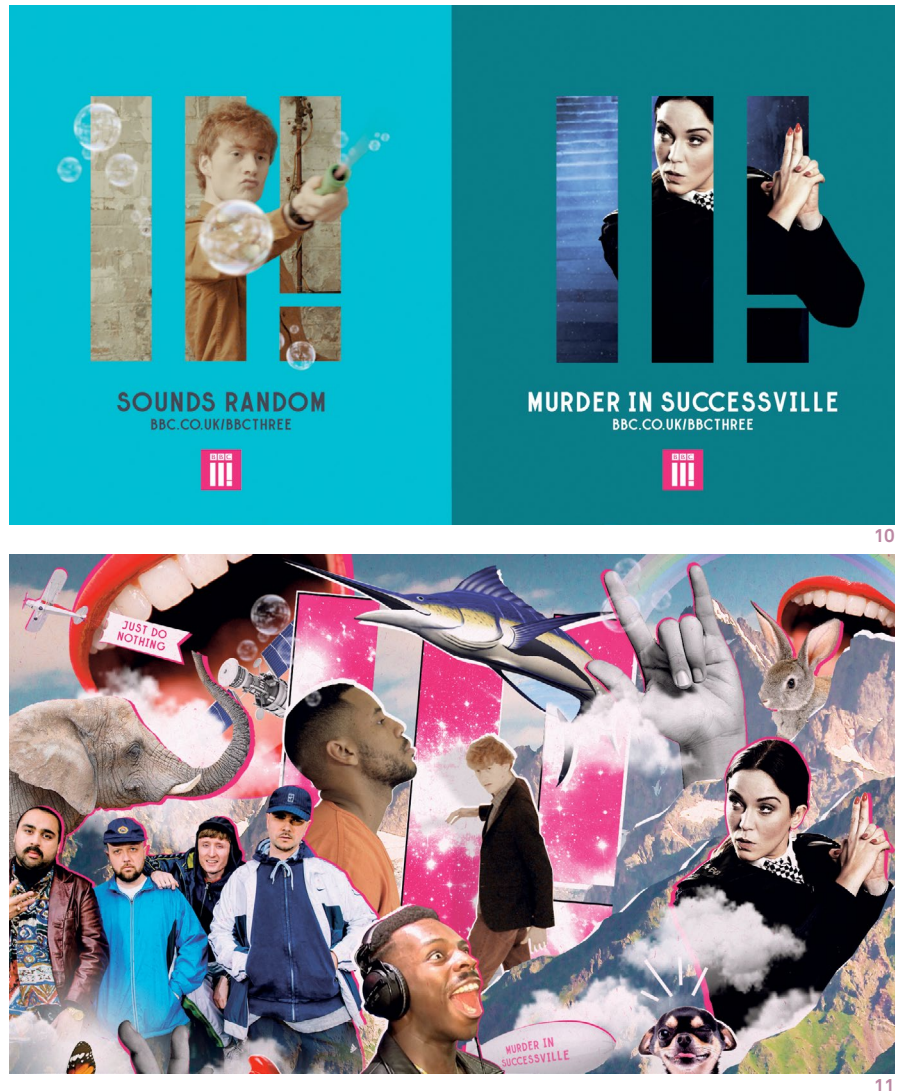
Instagram is more about behind the scenes content from shows in production, spoof 'inspirational' quotes and illustrative pieces, as well as promotional teasers for new content. Here, we gave guidance on how to get great behind the scenes photography on set, how to shoot stuff so it looks made for the platform and addresses the viewer, making it more immediate and bringing the audience in closer.

'Social first' means that everything BBC Three makes is intended to be promoted and shared socially. So, subtitles and captions are big and clear – to be viewed on phones, and the design scheme flexes while using common assets like typefaces, colours and framing devices. Everything is designed with a social feed in mind first, rather than a flat-screen TV.

### READY TO SHARE

#### Johanna Drewe

We worked collaboratively with the BBC Three content and social teams, doing a big audit to see what people were making, what challenges there were with existing assets, and what it was



like responding to unfolding daily events. As we built on a lot of existing brand components, we developed the system methodically at first, to see where we could get to before creating anything new. Once these core elements were in place, we started to push it a bit further. We'd let people play with what we'd made, then got back together to see what we'd learned and what, if anything, needed to change.

This helped us realise exactly how important it was to have a few 'unbreakables', like a recognisable font and a system of fun emoji-style illustrations we created. These give

a quick shorthand to the brand, even if the usage isn't 100 per cent consistent every time.

We're really pleased with the brand refresh, and the client absolutely loves it. Time will tell if it does its job, but so far the feedback from the audience has been really positive. There's a sense that BBC Three has got its mojo back, and is on the front foot again. A lot of that is down to the freedom it has to express itself on social platforms. Commenters are often shocked that the BBC is able to be so brave and candid, and we think that creates a lot of love, not just for BBC Three, but for the organisation as a whole. ■

**08** For Twitter, a range of graphic templates were designed, largely to signpost serious content rather than start conversations.

**09** Clear text captioning designed for social, shown here on a widescreen.

**10** The 'tricon' logo as a canvas for content, which bursts out of its confines.

**11** The collage-style header image, promoting the range of programming visually.

## LESSONS LEARNED

### SOCIAL VIDEO

Studio Output shares three tips on branding video in the social sphere

**1. GET THE BRAND IN EARLY**  
Signposting content is essential. Use a logo opener or icon to catch the attention of people scrolling through their social feed. This is brand recognition at its most immediate.

**2. ALWAYS USE CAPTIONS, TITLES AND SUBTITLES**  
Work out your system for subtitling. Invariably the sound will be off or people will be listening to music. They need to know what they're watching.

**3. MAKE A FLEXIBLE SYSTEM**  
Clients always want to do their own thing, so create something that lets that happen. With BBC Three, it was about having a cut-and-paste vibe, with textures, frames and different type sizes.





**W**hat you're reading is historical: this is the last Snaskified in Computer Arts. It's been a great three years, and this marks the 30th column. As the recruitment officer and icon of Snask, I have taken the liberty of writing this last one: the last Snaskified where I give you my heart. This issue has explored some of the best cities to live in, and I am still in the Caribbean sipping gin and juice. But if I have to give you a tip on cool cities, it has to be Sydney. If you feel the urge to find a new place, it's flawless.

Some of you have asked me why pink is the colour of Snask. The simple answer is that it's the most beautiful colour in the world. It creates emotions, and that's more than most colours can ever dream of doing. It's of course also mind-blowingly amazing in neon, and if you are ever to inhale, drink or rub something in, you'd better start thinking pink.

Over the years, the Snaskified column hasn't changed much. It's been our outlet to let others know what's going on in our heads. Every article has been accompanied with a handmade header by one of our spectacular team members or interns. This last one is a manifestation of everything that is Snask and me, all in one beautiful leather package.

To sum up this last Snaskified, I should really provide you with some tips. I believe you should always fight the tedious and conservative with ambition, energy, and love. Never be afraid to make enemies in order to become your true self, and don't ever hesitate to find a way to do what you (and your heart) really want to do.

George Michael (really, that's my name)

■ [www.snask.com](http://www.snask.com)

### SNASK OFF!

Snaskified was a recurring column by Snask, the internationally renowned creative agency that strives to challenge the industry by doing things differently. Snask worships unconventional ideas, charming smiles and real emotions, and sees the old conservative world as extremely tedious and as the world's biggest enemy.



### ENEMY OF THE MONTH



#### 2016

Yes, I know we're a few months into 2017 already, but my namesake died in 2016 so let me elaborate. Most people I know had a dreadful year. Also, my idols died, and my enemies came to power.

### GOSSIP Q&A



**Q:** What is the ultimate wisdom of Snask?

**A:** Perhaps a mix of all the Snaskifieds in one glorious, yet-to-be-written sentence. But maybe we will release them all as a book? If you think we should, let us know!

### CANDY THUMBS UP!



#### Time to talk

So far this year we've done talks in Finland, Costa Rica, Croatia, Chicago, Austria and still have loads to do. Let us know if you want us to come and create mayhem in your town or city!

### FILTH THUMBS DOWN!



#### Wall builders

The ultimate filth of this world is the conservative assholes who build walls around and between us and who discriminate based on age, gender, ethnicity, sexuality and more...

# NEXT MONTH

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# TAILOR YOUR PORTFOLIO TO YOUR IDEAL JOB

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## SPECIAL REPORT

Get inspired by the world's best tattoo art, and  
apply your skills to this lucrative sideline

## VIDEO INSIGHT

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**ON SALE 31 MAR**





Executive creative director of The Partners, Greg Quinton, reveals how a little book on bird puns has inspired him for 25 years.

## RARE BIRD

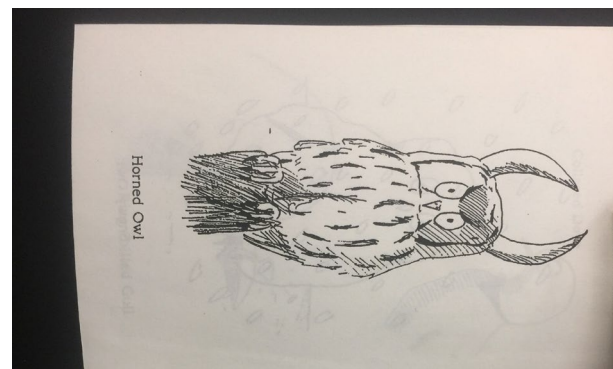
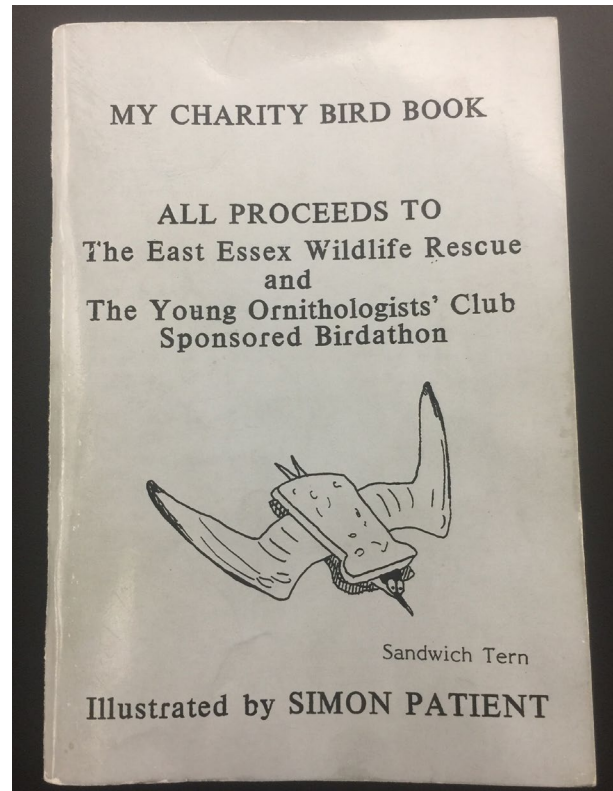
House hunting is never easy. Pre-internet it was a slow, physical and deeply tedious experience. You'd have to travel to an area you were interested in, buy all the local papers and scour the property section to find estate agents in the area, sign up with them, blah, blah. Anyway. This dull bit of context is purely to explain how I happened to be in an unfamiliar newsagents outside of London when I discovered a little book I've treasured for 25 years.

Sitting on the counter, next to the till and the discounted Kit Kats was a pile of little books. With its pale blue cover, black print, basic type and crude staple binding, the one on top didn't hold much promise (even then). Its title – My Charity Bird Book – seemed to confirm my fears and dared me not to pick it up, but my magpie instinct was way too strong to resist.

The lo-fi pages revealed page after page of naïve, charming line drawings of birds, but not as you would expect. Each bird was a word play or pun based on its name. A bald eagle was just that, a rather startled, plucked eagle. A short-eared owl looked anxiously at a pair of scissors about to snip one of his long ears, and a black tern wasn't a bird at all, but a sketch of road sign with a black arrow turning! There were 62 pages of disarmingly charming sketches. I loved the variety, quality and also the quantity of the ideas.

The illustrator, Simon Patient, was clearly very, very passionate about the subject, but mature enough to not take the world of birdwatching too seriously. I flicked to the inside back cover, it had a picture of a young lad with a camera. It was Simon. He was just 14 years old!

This fact changed everything. I really admired the lad, not just for his witty, creative mind, but for his entrepreneurial spirit to turn an idea and some sketches into a fundraiser. When I was his age, I would have been on my bike, listening to angry teen records or doing mindless,



Extracts from Greg Quinton's treasured book, which pairs naïve illustrations of feathered friends with a love of puns

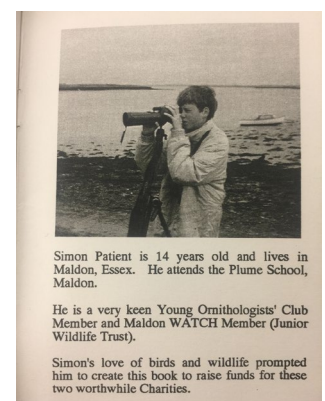
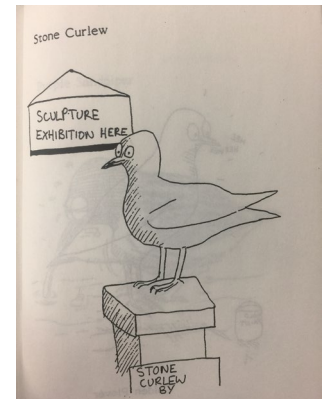
stupid stuff. So, as a small gesture, I decided to send a thank-you card to Simon via the Young Ornithologists' Club.

I've moved house three times since then, and periodically, I'd flick through the book and wonder if Simon's passion for his feathered friends had ever waned. After all, how many people maintain their teenage hobbies as they grow older?

So, this week, after 25 years and the arrival of the internet, I finally looked him

up. I'm delighted to report that Simon, his avian obsession and even his camera have grown up and are still together.

I truly believe that a huge factor in human happiness depends on finding your passion, and Simon was one of the lucky ones having found his so young. It doesn't matter when or how you find it, you just have to find the thing that gets you going. And if you're really lucky, you can even combine your passion with your day job. ■





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# One thing we're not is two deer...



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